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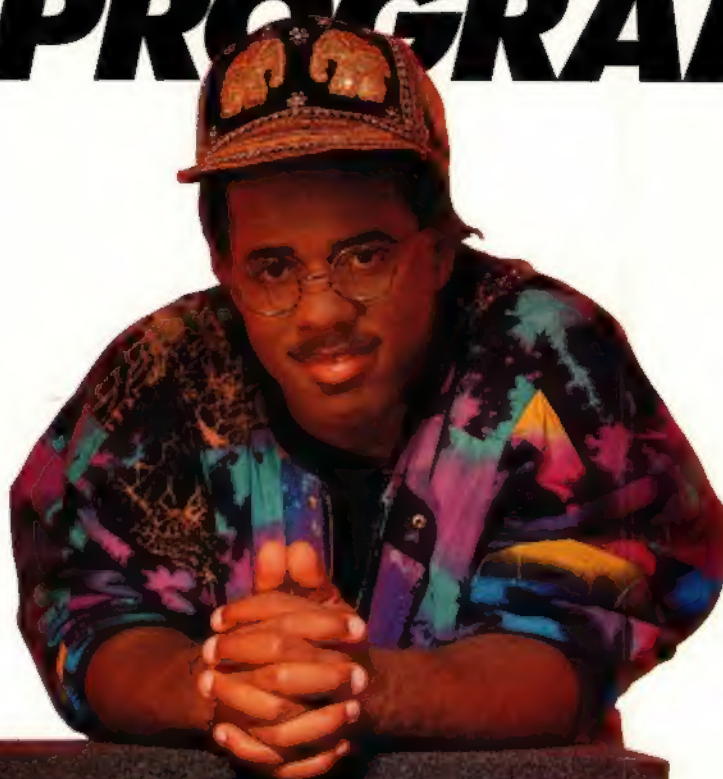
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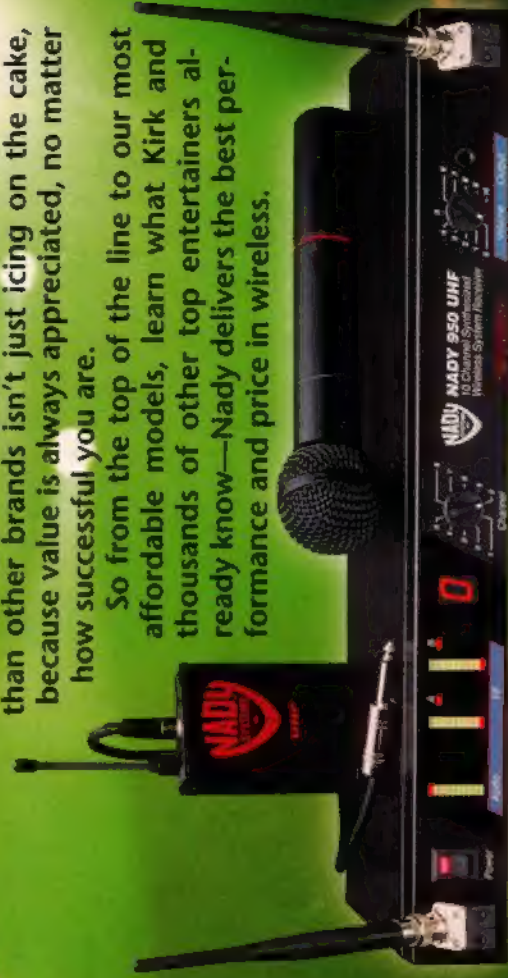
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# input

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## WE APOLOGIZE...

Due to a technical error in the production of *GFTPM*/May '93, unfortunately a large segment of text was missing in the middle of the Kyuss feature by Lorena Alexander.

## WAS IT...SATAN?

I'd like to point out a possible boo-boo in your February issue. On page 69, Vic Garbarini refers to Jerry Cantrell's goatee as magenta. I think someone has confused my man Jerry with Diamond Darrell. Hmm?

Anyway, the main reason for this letter is to relay to y'all an experience I had recently. I was "volunteered" to play a musical prelude to the church service at my church (Vienna Presbyterian). It was Youth Sunday, where the high school youth group gets to take over church services for the day. I needed something short and sweet, so I chose to play Eddie Van Halen's "316" and modulate into Tesla's intro to "Love Song." It sounded great and went over really well with the congregation. But I was distraught with everyone's reluctance to give Eddie and

Tesla songwriting credit in the little schedule pamphlets they give out at the beginning of each service. Some people felt it would do no good to let everyone know I was playing rock stuff in church.

I thought music was music and as long as I wasn't blasting their ears out with a Megadeth riff or something, it wouldn't get any criticism. I mean, if the music sounds good and everyone likes it, what does it matter who wrote it? However, afterwards, when people asked me who wrote the stuff and I told them it was Eddie Van Halen and Tesla, I got some raised eyebrows and even a few dirty looks. I should have told them it came to me in a dream from Satan.

Paul Dmytrewycz  
Vienna, VA

## IS IT REAL OR IS IT SEATTLE?

I've been playing guitar for 2½ years and I've noticed that lately what's popular amongst guitar playing is the sloppy Seattle style. I'm sure many players agree that Pearl Jam and Soundgarden present no challenge to the fine art of guitar play-

ing. My three-year-old sister can teach my senile grandmother these songs in no time flat. Has it become popular to play with bad technique and no knowledge of any scales other than the over-employed blues scale? My grandmother can fart the blues scale in two octaves. When my friends tell me that I've got to check out some new band, I ask them, "Is it that Seattle crap or is it real music?" What the world needs now is another Soundgarden transcription like I need a hole in my head.

Jerome D. Pelloquin  
Lafayette, Louisiana

## TWO HANDS ARE BETTER THAN ONE

I would like to respond to the article on Steve Hackett (Feb '93). Hackett said that the two-handed bit was his. Hackett accused Eddie Van Halen of going to a Genesis show around '75 and getting the two-handed method from him. If Hackett can say that then I will say that Hackett went to a Harvey "the Snake" Mandel show and got the two-handed method from Mandel. You could argue from now to the end of time who was the first guitarist to use the tapping technique in rock music.

One thing we know is the two-handed tapping technique was almost unheard of before Eddie Van Halen recorded "Eruption." After Eddie recorded "Eruption" every guitarist started using the two-handed tapping technique. I agree with what Eric Anderson wrote ("Input," Feb '93). I also think Eddie Van Halen was the first to innovate two-handed tapping, tap harmonics, bass guitar-like slapping and volume swells. There are also two more innovations that Eddie is responsible for that Eric left out and they are slurred harmonics and the use of the whammy bar. I consider Eddie Van Halen the real father of tapping because nobody was really doing it before him but now everybody is doing it.

Yancy Rose  
McComb, MS

## EDDIE-FICATION

I have to take some issue with some of the comments made by Eric Anderson in the "Input" forum (Feb '93).

While I do admit Eddie Van Halen is a masterful guitar player, I do not believe he is the end-all mastermind that Eric claims. Eddie Van Halen *was not* the first guitarist

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Continued on page 144

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# STREET NOISE

By Lorena Alexander

**J**oe Satriani's *Time Machine* is a double-CD release featuring material from 1983-93, including "Dweller on the Threshold," a piece originally recorded for *Surfing With The Alien*, plus four other unreleased studio recordings. Additionally, the set includes a 17-minute, live, atonal jam with **Simon Phillips**, **Doug Wimbish** and **Phil Ashley**, new live cuts from Joe's *Extremist* band, older live cuts with **Stu Hamm** and **Jonathan Mover**, and Joe's entire original solo EP....Musicians who write original music and perform with a band of two or more members (and not signed to a nationally distributed label) have until June 25th to submit a cassette recording of two of their band's original songs for this year's "**Soundcheck—The Yamaha Rock Music Showcase**," which helps unsigned bands connect with the music industry (record labels, publishing companies, producers, managers and agents). In addition to cash prizes and musical gear being awarded to four finalist bands, the Grand Prize winner will be awarded consultations with industry professionals and an all-expense paid trip to Japan to



Michael Mazur

## Power Jam in NYC

Bernie Worrell (Parliament/Funkadelic), Lincoln Schleifer, Dave Tronzo (John Hiatt), Chuck Leavell (Rolling Stones, Clapton, George Harrison), and Marc Quinones and Jaimoe (Allman Brothers). Among the hits in the night's two sets were "Hey Joe," "Little Wing," and "Lovin' You Too Long." During the second set Trey and Mike from Phish joined the band for "Spanish Moon" and "Gloria" and members of the Dave Matthews Band joined in during "All Along The Watchtower." Megaforce has released Haynes' debut solo album, *Tales Of Ordinary Madness*, which includes contributions from many of the Power Jam participants. "People expect a guitar record," says Warren, "or they expect a Southern rock record. But singing is what I've always done. The songs and my voice are the focus of the record...with a whole lot of guitar playing going on."

## WARREN'S GOT THE POWER:

Before kicking off the Allman Brothers' spring tour—taking on his regular role as an Allman *and* doing the opening act honors as well—Warren Haynes kept himself busy jamming it up both in the studio and on the concert stage. At L.A.'s Westlake Audio he laid down a guitar track for "Blink of an Eye" on the new Michael McDonald album. At Thoroughbred Music's 5th Annual Florida Guitar Show in Tampa he performed the classics "Born Under A Bad Sign" and "Statesboro Blues" with an all-star lineup that included Steve Morse, Will Lee, Larry Coryell and Anton Fig. Haynes was also one of the featured artists at the first "Power Jam" held

by The Ritz in Manhattan, playing with Noel Redding (Jimi Hendrix Experience), John Popper (Blues Traveler), Jerome "Big Foot" Brailley and

## WINE, WOMEN & SONG:

Bluesman Robert Cray paid a pre show visit backstage at the Universal Amphitheater in Los Angeles where John Lee Hooker and Ry Cooder were playing. Cray appeared on Cooder's last record and Cooder has made cameos on some JLH albums, but this was the first time he and Hooker performed solo together. It was a night of blues jams that included selections off the last few JLH albums and stunning versions of "Crawling Kingsnake" and "In The Mood" (the latter being Hooker's Grammy-winning performance with Bonnie Raitt three years ago). Before hitting the stage the great John Lee Hooker was heard to say, "I'm looking forward to playing for all these nice people with Ry, coming back and opening up a nice bottle of wine and sitting down with my women."



Cooder, Hooker & Cray

Robert Marlow

represent the U.S. at "MusicQuest," the largest music festival of its kind, featuring bands representing nearly 30 countries from around the world. For entry materials and more details call 1-800-461-ROCK....The ongoing "Invitation to a Recording Session" clinics sponsored by Tascam and Rockman offer an interactive, hands-on experience with featured guitarist **Gary Pihl** from the band **Boston** who demonstrates use of the new Rockman A12-50 guitar amp and the Tascam 488 8-Track Recorder. Contact Matt Belyea at Scholz Research & Development for schedule information: (617) 890-6211... **Jeff Cease**, one time guitarist with the **Black Crowes** and recently departed from **Blackeyed Susan** ("to go find my own thing"), has landed in the six-member group **Arkansas**. "I don't want to doom it by calling it 'southern rock,'" Jeff tells *The Buzz*, but describes their sound as "a cross between **Dwight Yoakam** and **Arc Angels**." Currently the band is rehearsing for their demo. We'll keep you posted... The all-instrumental *Frankie's House* soundtrack by **Jeff Beck** and **Jed Leiber** won the British Academy Award for Best Original Television Music. Beck's 17-track *Crazy Legs* tribute to **Gene Vincent & The Blue Caps** guitarist **Cliff Gallup** is set for a late summer release....According to *Dragon's Fire*, the **Yngwie Malmsteen** Fan Club newsletter, ex-**Loudness** vocalist **Mike**

# THE B U Z Z

**Vescera** is Yngwie's new singer, **Mike Terrana** (ex-**Tony MacAlpine**) his new drummer and on keyboards **Mats Olausson**. A new Malmsteen album could arrive by year's end...After nearly five years, the Detroit-based **Romantics** ("What I Like About You") find their long legal battle with the band's former managers Artie Tencer and Joel Zuckerman (over publishing royalties and other claims) finally coming to a head. While the suit has interfered with their pursuit of a recording career for several years now, the **Romantics** (with former **Blondie** drummer **Clem Burke** aboard) recently embarked on a U.S. club tour coinciding with a five-song, import-only EP on Westbound/Ace

Records as well as the inclusion of two **Romantics** songs on Rhino Records' *DIY* compilation, plus Sony's reissue of the band's catalog....10-year-old **Katie Beers**, who made headlines as the little girl abducted by an alleged family "friend" who held her captive in a secluded basement prison for several days, got a moving show of support via the proceeds (over \$6,000) from a 12-hour benefit show at the Roxy Music Hall in Huntington, Long Island which featured 28 local bands including **CPR** (**Bandy Coven**/**Al Pitrelli**/**John O. Reilly**), who were joined by **Zebra's Randy Jackson**....The only guitar known to exist that belonged to bluesman **Elmore James**—a National, hollow body electric dated from the late '40s—was donated to the Rock & Roll Hall Of Fame Museum (slated to open in Cleveland, OH in 1996) by the Mississippi guitar great's longtime producer **Bobby Robinson**, who received the instrument (which was stored in a gunnysack) from one of James' cousins at a December '92 tombstone dedication for James in his home state....**Jake E. Lee** has been writing with **Mandy Lion** (**WWIII**). He describes their collaborations as "heavy music with influences ranging from **Skinny Puppy** to **Ozzy** and **Prince**."....Reteamed for their second outing with producer **Leif Madsen** (**Jeff Beck**, **Scorpions**, **Led Zeppelin**), **Lillian Axe** (with new drummer **Tommy Scott**) have their follow-up to the album *Poetic Justice* underway at Sheffield Studio in Baltimore, MD....Southern bluesman **John Campbell** (whose second Elektra release is entitled *Howlin' Mercy*) recalls his move to New York five years ago. "It was pretty wild. The first day I hit town some guy on the street says, 'Smoke,' so I hand him a cigarette. He says, 'You're not from around here, are you?' Then, one of the first guitar stores I went into, I say, 'Well, do you take guns?' The guy freaked! I said, 'I'm sorry, where I'm from a .45 was good for a Gibson any day.'"....If you saw **Sweet Water** on tour with **Saigon Kick** and can't figure out why the band's name rings a bell, think *Singles*. In the film, the Seattle five-piece was part of the lineup listed on the flyers promoting a gig by actor Matt Dillon's fictional **Citizen Dick**. **Don Gilmour** produced their recent Atlantic Records debut. For two bucks you can get in on the group's fan club; send to Sweet Water Ranch, P.O. Box 61184, Seattle, WA 98121....Another club, but of a very different sort, is Hello Recording Club, founded by Marjorie Galen and **They**

**GET IT WHILE IT'S CHEAP:** *It's hard* though they may be, Harry Dean Stanton takes his movie roles seriously. Now the charismatic actor (the star of cutting edge flicks such as *Paris, Texas*, *Repo Man*, *Wild At Heart*, *Pretty In Pink*, *Missouri Breaks* and *Cool Hand Luke*) is taking on a new role, and from the looks of the players he's lined up to help realize his longtime desire to perform



musically, Harry Dean means business. Calling themselves **The Cheap Dates**, Stanton & Co. debuted at The Gate in L.A. earlier this year, showing a partiality for obscure blues and rockabilly covers like Muddy Waters' "People Like That," "Spanish Harlem," the Rolling Stones' "High N'Dry," some **Waylon Jennings** tunes and even one of Bruce Springsteen's concert favorites, the **Ry Cooder**/**John Hiatt** collaboration "Across The Borderline." Seen here with Stanton (who handles lead vocals, harmonica and acoustic guitar) at his house in L.A. are band members drummer **Slim Jim Phantom** (**Stray Cats**), Jeff "Skunk" Baxter (**Doobie Brothers**, **Steely Dan**) who plays pedal steel, bassist **Tony Sales** (**The J. Geils Band**, **Iggy Pop**), and guitarist **Jamie James** (**Freddie King**, L.A. rockabilly band **the KingBees**). The band's **Levon Helm** (not pictured) serves as "spiritual adviser" and hopes to sit in with the group whenever possible. If Harry Dean has his way, club gigs around the country and a live album are the agenda for his **Cheap Dates**.

**Might Be Giants' John Flansburgh.** Membership is by yearly subscription only. HRC releases a four-song CD each month by an artist whose work on the disc is an exclusive new recording available only on the HRC EP. **Frank Black, The Residents** and Japanese girl-group **The Melories** are among the artists included. The club's newsletter, *Hey*, is also part of the membership. Find out more by calling 1-800-HELLO-41....Boston based guitarist **Joe Stump** makes his Leviathan Records debut with the album *Guitar Dominance*....**Eric Clapton's** Grammy Awards-sweeping *Unplugged* album has officially sold in excess of five million units. Contrary to popular belief, the version of "Tears In Heaven" that was named Record of The Year was not the version heard on the aforementioned Album of The Year but originated on the soundtrack to the film *Rush*, making "Tears In Heaven" the first Record of The Year to appear in a different version on an Album of The Year. On Clapton's birthday, March 30th, the premiere issue of *Slowhand* magazine made its debut, published for and by E.C. fans. For a sample issue send \$3.00 to E.C. Publications, P.O. Box 348, Greystone Station, Yonkers, NY 10703....The Kings Of Swing tour features the blues, jazz and swing music of both **Little Charlie & The Nightcats** and the **Duke Robillard Band**, each performing their own sets as well as getting together for a jam at evening's end. The tour touches down in San Diego June 17th, then continues through San Francisco, Portland, Seattle, and several dates in Canada before moving eastward in July. Keep an eye on your local concert listings. Commemorating the 20th anniversary of **Pink Floyd's** *Dark Side Of The Moon* (the longest-charting album in *Billboard* history at 741 weeks), Capitol Records has reissued the 1973 album (the biggest seller in the history of both Capitol and Pink Floyd) with a specially packaged and digitally remastered picture disc that includes the two posters contained in the original release, which was one of the first conceptual rock albums to become an artistic and popular success....Croatian rocker **Nonad Bach**, who has lived in New York for the last seven years, is the force behind the launch of America's first national fund-raising relief effort for the victims of the war in Bosnia-Herzegovina and Croatia via the recently released, non-profit, all-star CD/video "Can We Go Higher?" The song for peace features musical artists **Richie Havens, Rick Danko, Garth Hudson, the Indigo Girls, Michael Penn** and **Peter Holsapple** plus recitations by actors **John Malkovich, Martin Sheen, Michael York** and **Ellen Burstyn**. By dialing 1-900-40-PEACE and donating \$14.95 to the International Rescue Committee (founded by Albert Einstein in 1933), callers receive a copy of "Can We Go Higher?" on CD or cassette (both also available at selected record stores nationally along with the home video) and help benefit the relief efforts of IRC workers aiding the more than two million displaced and homeless in war-torn Yugoslavia and establishing trauma centers there for women who have been sexually assaulted....From Rhino Records come two compilation sets: *The Dave Edmunds Anthology* (41 tracks on two CDs spanning 22 years, from his *Love Sculpture* days through *Rockpile* as well as his solo work) and *Resume: The Best of Richie Havens*, 17 CD tracks spanning the years 1965-72...."Crackin' Up" from the film *The Crow* is the first single from the **Revolting Cocks'** latest release, which features guest performances by **Nine Inch Nails** vocalist **Trent Reznor** and **Mind Funk** guitarist **Lou Svitak** along with the usual cast of characters that includes **Al Jourgensen, Paul Barker, Bill Reiffin** and **Chris Connelly**....*Kingdom Of Desire*, the ninth album from **Toto** (their debut on Relativity), is their first full-length release in five years and the band's current concert tour of the U.S. is their first here in over seven years. Both the record and tour are dedicated to the memory of Toto's original drummer **Jeff Porcaro** who died of cardiac arrest last year. Drummer **Simon Phillips** appears with the band throughout the tour but all tracks on the album represent Porcaro's last recorded performances.



## PERRY WAS A RACECAR DRIVER:

**Mitch Perry** (*Michael Schenker, Cher, Heaven*) finished third and fourth in his first two races at Laguna Seca Raceway this year. The guitarist was presented his third place plaque by four-time Indy 500 winner Rick Mears. But Perry hasn't entirely forsaken fret-burning to burn rubber on the track. His new band is called 7% Solution and includes bassist Sean McNabb (*House of Lords, Quiet Riot*), drummer Paul Monroe (*XYZ*) and vocalist Ralph Saenz.

**BAM JAMMERS:** The annual Bay Area Music Awards (the Bammies) went down earlier this year at San Francisco's Bill Graham Civic Auditorium. The grand finale of the event brought together guitarists Carlos Santana and Metallica's Kirk Hammett who performed Santana's "It Don't Make Sense (If You Can't Make Peace)" and "Open Invitation." Readers of *BAM* magazine (the award-sponsors) voted



Santana Musician of the Year and Hammett was named Outstanding Guitarist in the music publication's annual readers poll.



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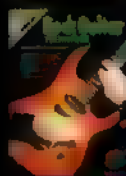
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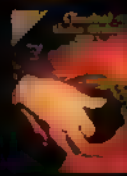
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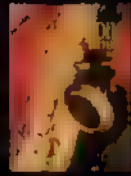
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Romantics and rockers, small-town England tunesmiths, gods to a vast European fan-tribe of followers—that's New Model Army. They dwell far from London's madding crowd in faded industrial center Bradford, and since the dawn of the '80s this fervent trio has delivered classic British rock in the Clash/Who vein, with a timeless quality divorced from current trends. Their minor-key, bitter-sweet anthems could be described as gritty folk songs with a sociopolitical bent, though vocalist/guitarist Justin Sullivan modifies that: "The lyrics aren't thought-out, political theses, they're gut reactions."

Originally a '60s folkie influenced by Dylan, Neil Young, and Gordon Lightfoot, Sullivan didn't really take himself seriously as a musician. "I used to spend a lot of time out in the countryside and up in the mountains," he recalls. "I had this romantic notion of sitting around campfires and strumming acoustic guitars and smoking cigarettes, 'cause that's what the older people in my peer group did. So I picked up a guitar to learn four chords to sing songs to myself." A seeker of passion, Justin drifted away from music in the '70s and concentrated on following the rabid UK soccer scene. In 1977, he began attending punk-rock gigs and found his

interest rejuvenated; within a few years he had raised the Army.

In the beginning the band was built around the acrobatic lead bass of Stuart Morrow, heard on the '84 debut *Vengeance* and first U.S. release, '85's *No Rest for the Wicked*. "I couldn't play very well at that point," Justin recalls, "so we designed New Model Army to feature Stuart's bass playing and my lyrics." The band, rounded out by stick-rattling, powerhouse drummer Robert Heaton and bassist Jason Harris, came into their own on the third LP, '86's *The Ghost of Cain*, landing NMA an alternative hit over here with "51st State." By 1987's *White Coats* EP, ethereal keyboard overlays began to shade in some of the structural spaces, leading to their masterpiece, '89's *Thunder and Consolation*. Current bassist Nelson was conscripted in time for 1990's majestic *Impurity* and the killer live set *Raw Melody Men*, both available only on import.

Led by the ferocious single "Here Comes the War," their sixth studio album, *The Love of Hopeless Causes*, is also their first for U.S. label Epic. Recorded live in the studio, its intense sonic quality derives from the seemingly inharmonious mixture of grungy producer Niko Bolas (Neil Young, Keith Richards) and slick mixer

Bob Clearmountain (Springsteen, Bryan Adams). "It's the first really decent-sounding record we've made," admits Sullivan. "We've long been of the opinion that, generally, American-engineered records sound better than English-engineered records. We looked around and came up with the idea of Niko [who's] very famous for recording everything far too loud and being completely disinterested if you haven't gotten it in the third take. He's a feel man. Then to mix it we got Clearmountain, who is the complete opposite—his skill is to sort out things, everything up front and clear, very uncomplicated—and I think we ended up with the best of both worlds. The record sounds really fierce, live, exciting, and loud but crystal clear."

Sullivan swears by his Gibson SG. "I'm a born SG man," he affirms. "I never use anything else. I've got three different SGs—they all sound completely different but they all sound like SGs. I'm an SG fanatic because they're light and easy to play. I don't like heavy guitars because then I feel like I'm weighed down by something. That's the first reason for going to SGs; then you get attached to them. I actually bought one in Los Angeles

*Continued on page 84*



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# Lynyrd Skynyrd's

Ed  
King  
Gary  
Rossington

by Pete Prown

Time flies...especially when you're on a tour bus. Amazing as it may seem, it's already been over five years since Lynyrd Skynyrd reunited for their self-styled "Tribute Tour," the hugely successful roadshow that marked the 10th anniversary of the plane crash that claimed several band members' lives, among them frontman Ronnie Van Zant. But with white-line fever in their veins, Skynyrd have been virtually on the road ever since, though they did find time to record a pair of studio albums, including their latest, *The Last Rebel*. Fitting right in with the rowdy temperament of today's FM rock, this latest batch of Skynyrd originals is also compatible with such pre-reunion epics as "Freebird" and "Sweet Home Alabama," many of the tracks featuring the same funky, hard rock grooves and snarling lead vocals as well as the triple-picking crossfire of Ed King, Gary Rossington, and newcomer Randall Hall, who was personally picked for the job by

their late guitarist Allen Collins. With the band about to hit the road yet again, King and Rossington took some time out to discuss the life and times of Lynyrd Skynyrd, a band who is perhaps Southern rock's greatest living institution.

"Our new music sounds pretty much like it always did by virtue of the fact that a lot of the same guys are still in the band," contends Ed King, composer of the classic "Sweet Home Alabama." "The only things that are different are the musical absences of those that have died, namely Ronnie and Allen. But if you hear our new stuff on the radio today, you'll still know it's

reunited with all the promoters, managers and agents who took our money after we signed on the dotted line. I mean, we still don't own the rights to 'Freebird' and 'Sweet Home Alabama.' The money-men all got rich on those tunes and we didn't get anything, so we always tell younger groups to watch their asses and hire a lawyer and an accountant before they go out into the real world. I mean, Leonard Skinner—our namesake—kicked us out of school in Jacksonville when we were only 16, so we couldn't read a contract when we started. We even signed the first Lynyrd Skynyrd record contract on the



Ed King, Gary Rossington & bassist Leon Willeson

Skynyrd because we haven't consciously tried to put any contemporary elements in there, though we're probably a bit more polished as musicians now. Of course, it wouldn't be a Skynyrd record without a good dose of slide guitar and that's pretty much my department. I broke my middle finger in Europe last year and there were pins sticking out of it, so all I did was play bottleneck on my third finger. In fact, all but one of my solos on the new album are slide."

Aside from all this slidin' 'n' pickin', King and Rossington also put a lot of effort into their songs and lyrics, many of which contain tales of growing up on the road. "Sometimes we write about our old expe-

side of a highway and it gave away all our rights and publishing and everything. It was a choice between making a record or not and we didn't know any better—we were just kids. It was a hard lesson to learn but that's all water under the bridge and now we're a lot more business-oriented. Still, there's a lot of money being made off of us out there."

Since Rossington and King are true veterans of the rock'n'roll arena it's not surprising that the two have seen some incredible concerts in their day. In that light, Gary shares some fascinating anecdotes about three of rock guitar's all-time greats: "Skynyrd wasn't influenced as

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# Freebird Flies Again

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# LEATHERFACE

**L**eatherface look and sound like the molten slag from a rusting British steel mill. Gravelly, coarse, grimy, threatening—you get images in their music of decaying smokestacks and cracked, gray streets that haven't seen sunshine since the last World War. Out of this extremely bleak picture, however, you get a band that plays like they're having the time of their lives.

Currently the UK's (not to mention Lush, Mudhoney and Babes In Toyland's) favorite underground band, Leatherface's in-your-face attitude makes them the real successors to the bruising punk that it seems only working class Englishmen can kick out properly. But they take punk one step further than the first wave ever hoped to: they can play the balls out of their guitars. I swear to God, you cannot *not* like their guitar playing. The band'll hate me—and possibly hunt me down—for saying this, but the way Leatherface build guitar sounds and guitar riffs, their albums could be sold as instrumentals.

They claim to have little concern for technique, just a feel for the raw force you get from holding an over-driven electric guitar in your hands. Anyone who has ever cranked up a guitar amp to the pain point and just slashed around on the instrument for the sheer joy of it (which is probably everybody reading this magazine) will immediately understand everything about Leatherface. Guitarist/vocalist Frankie Stubbs modestly says, "It's all about the sound—you know, making the guitar go *aaarrrrrraaaaarrrrrgggh*." That's close, but you can't really describe it—you just have to have felt it. Even the popular rock press in England doesn't know how to accurately describe Leatherface. Drunk metal. Thrash pop. Powerpunk-punk. Barely has there been a guitar band that was so hard to classify. This stuff grabs you by the hair, shakes you up and knocks you around, stopping occasionally to shove you up against the wall. And the whole time, you find that you *like it*. Not in the way that you might like the brutal release of head-pounding grunge like Helmet or Alice In Chains, but you'll like it in the way that you like music that you can sing along to. It sounds perverse, but it's true. Music from Leatherface could give masochism a good name.



## WHAT'S NOT TO LIKE?

by HP Newquist

the band name comes from the "hero" in *The Texas Chainsaw Massacre* lacks the finesse of anything that American bands call technique. And to their credit, Leatherface don't care. "I'm not doing this to be rich and go retire somewhere. I don't make a lot of money, and I can't imagine that I ever will," says Frankie, a geezer as polite as his guitar playing is raunchy. "We don't play fancy leads with our little fingers stretching way out over here. With what we know, we just try to put together some good songs. And a few people even like them." Stubbs is quite straightforward about his guitar roots and has no pretensions about their simplicity. "I got started listening to Steve Jones of the Sex Pistols and Mike Rossi of an old punk band called Slaughter The Dogs. I really liked the guitar playing in Thin Lizzy and AC/DC but of course I could never dream of playing like them. The same with

There is lots to like about Leatherface from a guitarist's point of view. Vocalist Stubbs and Richie Hammond share rhythm duties (there is no lead guitar to speak of) over the drumming of Andy Laing and Andy Crighton's bass playing. Arpeggiated guitar playing that sounds like Def Leppard or Andy Summers after a testosterone overdose is a fair description of their styles. The band's latest release, *Mush*, features plenty of three-minute tunes with lots of change-ups that would fit nicely into any radio playlist, if the guitars weren't so deadly and the singing was a little more...uh...traditional. You see, at first listen, Stubbs' vocals are enough to make you want to claw your own eardrums out. But on the second listen—and all the ones after that—they're extremely enjoyable because they work so well with the rest of the music, especially the monstrous guitar riffs. The vocals aren't as viciously aggressive as, say, Pantera's Phil Anselmo or as throat-bleedingly menacing as Ministry's Al Jourgensen—they're more along the lines of AC/DC's Brian Johnson or Replacements-era Paul Westerberg. Once you're comfortable with that, you'll be amazed that these guys haven't already become guitar grunge gods.

Leatherface's chainsaw approach to writing their music (yes, the band name comes from the "hero" in *The Texas Chainsaw Massacre*) lacks the finesse of anything that American bands call technique. And to their credit, Leatherface don't care. "I'm not doing this to be rich and go retire somewhere. I don't make a lot of money, and I can't imagine that I ever will," says Frankie, a geezer as polite as his guitar playing is raunchy. "We don't play fancy leads with our little fingers stretching way out over here. With what we know, we just try to put together some good songs. And a few people even like them." Stubbs is quite straightforward about his guitar roots and has no pretensions about their simplicity. "I got started listening to Steve Jones of the Sex Pistols and Mike Rossi of an old punk band called Slaughter The Dogs. I really liked the guitar playing in Thin Lizzy and AC/DC but of course I could never dream of playing like them. The same with

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in the listening room

# STEVE STEVENS

There's Steve Stevens the groove master, Steve Stevens the sonic sensation, and

Steve Stevens the guitar hero. For years, he was the musical engine behind Billy

Idol, his "man for all seasons," so to speak. Michael Jackson tapped Stevens for

a solo on "Dirty Diana." He won a Grammy for Pop Instrumental Performance in

1993 and his "Funkcaution" on *Guitar's Practicing Musicians Vol. II* got him the

green light to do an instrumental recording at Warner Brothers. It remains a

recording yet to happen because instead Steve took his larger than life musical

imagination to Vince Neil and let it loose on *Exposed*. One reason Steve has such

a huge arsenal of ideas to draw from is because his love of music knows no

boundaries, which makes for a grand time in the Listening Room. **by John Stix**



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# "It Don't Mean A Thing (If It Ain't Got That Swing)"

**Guitar Monsters**

**Chet Atkins and Les Paul**  
(RCA)

I'll take an educated guess: Les Paul and Chet Atkins? My exposure to this kind of playing came through hearing Steve Howe play on the second Steve Howe solo record. He did some playing that was very similar to this. I hadn't heard this before but it's very similar. It's great. I love all that sort of fingerpicking style. I guess it's Chet on the right and Les on the left. My first beginnings came through folk music and Leo Kottke. That really defines technique, when you can strip away all the distortion and you can really hear the tonality within your own hands, rather than created tonality from distortion or effects. Although there's a classic Les Paul echo on it, it's used to give him his signature sound. He developed that sound so, yeah, it's great. I love both of those guys.

# "Take Five"

**Bad Benson**

**George Benson**  
(CTI)

Absolutely great. I love all that era of George Benson stuff. I love his tone. To me it's a heavy guitar sound. Man, when I'm with my girlfriend and we've got a bottle of wine, George Benson is happenin' shit. George Benson is like heavy, to me—as heavy as listening to "Mean Streets" by Van Halen. He's got it and this is a great tune to begin with. I was turned on to this record when I took some lessons from Kenny Brocco, who was my chorus teacher in junior high school. He played guitar as well and he turned me on to *Bad Benson* and *The Other Side of Abbey Road*. This [song's] on *Bad Benson*? So he turned me on to this because I liked Steve Howe, and he said, "Oh, this is where he gets it from." Steve Howe can't play bebop stuff like George Benson. George Benson has a great sense of rhythm and he's probably so lyrical because also he's a singer. There's so much melody in the soloing. That's exactly where I got the solo for "Man for all Seasons" (see transcription in *GFTPM*/Jan '90). Shoot me, George, but it's right there. I love this stuff. I also like what he did with Earl Klugh as well. Technically it's a bitch to play, that sort of alternative Chuck Wayne-style picking, which is that alternate left, right, up and back. When you're playing a line, a lot of guitarists will go to a downstroke if they're moving downward in the direction of the next string. He'll play alternate picking continuously throughout the riff no matter what string he falls on. A lot of players find it difficult to do that. When you're coming back down on

the guitar it's not that easy to play alternate picking. You're inclined to go back, back. I find it difficult to do it like that. The solo in "Man for all Seasons" was difficult for me to do, to keep that regimented rhythm down. And alternate picking [is] something you've got to practice at. I don't know what a rocker would get out of listening to this. It's probably a good educational thing for them to listen to it but I think you're only going to appreciate this stuff when you're ready for it. I hated asparagus as a kid but now if I go to a fine restaurant I'll eat asparagus. I think you've got to be ready for it. There's a lot of films I couldn't sit through when I was younger. There's a lot of music I didn't like when I was younger. You ease back into it. I

enjoy hanging out with my dad more than I did when I was a kid because maybe I understand a bit more about when you're busting your butt why you want to kick back a little bit.

# "Adidas in Heat"

**The Lone Rhino**

**Adrian Belew**  
(Island)

"Adidas in Heat." I love Adrian Belew. Brilliant. A really original guitarist with a great sense of humor. Like Steve Vai, he has that same sort of off-the-wall humor. I guess that comes from working with Zappa. I was disappointed in the whole King Crimson thing that he did. It's like

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PHOTO GABY MANKUS

Philip Glass to me. Repetitive riffs are okay but it got on my case after a while. I didn't like the way (drummer Bill) Bruford particularly played with that. I love [bassist] Tony Levin but to me King Crimson was the aggression of the John Wetton era, Bill Bruford, and even U.K. This must sound wild but this song reminds me of a Beatles track. I'm not quite sure I know why but I think Adrian is influenced a lot by the Beatles' stuff and maybe, in the melodic sense and in the vocal, having that third doubled reminds me of that kind of thing. And to a certain extent also Tower of Power, with that sort of San Francisco horn arrangement in there as well. This track wasn't one of my favorites on this record although I'll listen to it anytime. I think there are certainly some brilliant parts. This is a novelty song so you get that sense which is the same with Rick Nielsen from Cheap Trick. He's a real American, burgers-and-fries kind of guy. I like when Adrian writes about that kind of stuff. It's funny because I worked with Iggy Pop and he's the same way. He's from Michigan but he writes a lot about middle America and values and that sense of family. Although you wouldn't think of it, it's there. I like when Adrian touches on that, when it's a bit more intimate, when he gets a little bit more melancholy. I don't just like him for his guitar playing; although it's great, it's only effective to me with the other element of his playing.

### "Darkness/Earth In Search of a Sun"

Jeff Beck with the  
Jan Hammer Group Live  
(Epic)

It's great. I worked with Jan Hammer on Steve Lukather's record [never released in America—ed]. On this one tune ["Fall Into Velvet"] I jam with Lukather and Jan. Jan was the best guitarist of the three of us [laughs]. I'll take him over Clapton anyday. I'm sorry, man. It's brilliant. It's great! Probably the last time I heard that was maybe when I was 18 years old and a good friend of mine turned me on to this record 'cause he liked the Jeff Beck stuff with [vocalist] Bob Tensch. I like that too, and although I liked Mahavishnu I didn't follow what Jan had been doing with Beck too much. I heard *Blow by Blow* and I liked it. But I really got into this record a lot because of the live looseness of it. There's a bit more of that free thing. And I can understand now more about what Beck is doing. Hearing it now, I can see how he's doing, how he's achieving the licks. Back then I couldn't understand. It does sound very much like a Mahavishnu piece. My favorite Beck riff is the lower one, the one where you pull down on the string rather

than push up, which I do a lot. I don't push up that much, I pull down. That's really wonderful. I love the intro, though. I really love all the chordal things, and once again, it was through my appreciating guys like Jan Hammer and Keith Emerson that I dug the sound of synth bass. I love that, man. It just fills the space in the track, that big Mini-Moog bass sound, man. It's terrific.

### "Take A Walk"

Mr. Big  
(Atlantic)

Tesla, right? I don't want to make any enemies here but what is the guy singing about? Nothing. To me lyrical content is so important. It has to be about some-

thing. There has to be some imagery there. He is saying, "Take a walk." That's what sets the Cult apart from all these other bands—you have a guy like Ian Astbury writing lyrics. Purely on that level it means something, that they have some sort of imagery to them. It's all played really proficiently and Steve Thompson and Mike Barbiero are fine producers. They get good sounds. The solo was very Jimmy Page influenced. The one thing about it is they are playing with enthusiasm. It's not going to change the shape of where music is going in any way. Their attitude is really good and you have to give it to them for that. But there's not a helluva lot of imagination. ▀

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# JASON RETURNS

Jason Bieler takes a look through their musical prism

One of the most encouraging trends in recent years has been the opening up of musical boundaries. Rap met rock with Aerosmith and Run DMC. Rap and metal mixed with Anthrax and Public Enemy. They all came together in the Chili Peppers whose success evolved equally from a pop ballad ("Under the Bridge") and a rock rap ("Give It Away"). Bands as popular—and as opposite—as Faith No More and Extreme cannot be defined by listening to merely one of their songs. Into this newfound crossover climate comes the pride of South Florida, Matt Kramer (vocals), Jason Bieler (guitar), Tom DeFile (bass), and Phil Varone (drums), collectively called Saigon Kick. Their second recording, *The Lizard*, bounces all over the place showcasing a genuine love and understanding of Beatlesque pop vocals, the manic energy of alternative rock, the pre- as well as post-Metallica vision of metal, and in leader/guitarist Jason Bieler, a guitar hero's sense of imagination. Saigon Kick ranks as one of the best overlooked bands of the year. They radiate their light through a prism-like diversity of styles, using older as well as contemporary vocabulary like no other band today. Jason Bieler was more than pleased to shed further light on this alluring musical prism.

by John Stix



## What was the first instrument you wanted to play?

I wanted to be a bass player and my mother, God bless her, didn't know the difference between the guitar and bass. So when I was 11 she went out and decided to surprise me and brought me home a guitar. After she goes out and does this great thing for you, how can you tell your mom, "No, Mom, it was a bass"? I couldn't say that, so sure enough I started playing guitar and that's how it actually happened.

## Why did you want to play bass?

Gene Simmons, why else? Is there any other reason?

## So you took lessons, you learned how to play the bass on the guitar?

I never took lessons. I was the only kid on the block that could never afford guitar lessons. I used to annoy anybody who was taking lessons by hanging out at their house and saying, "Hey, show me what you learned." I just watched, and once it started to get anywhere near functional I just started developing my ear and learned from records. For me that was the best teacher of all.

## What was the first record you wore out, something by KISS?

Actually, by the time I got everything going, KISS was already sliding out of the

way [for the emergence of] the Eddie Van Halen kind of thing. I was listening to a lot of different stuff: Prince, The Police, Van Halen. The Beatles were my first musical thing so I was always into the songs. It was constantly changing. One minute I wanted to be like this guitar hero guy and the next minute I wanted to be John Lennon. I was always changing, I never knew exactly where I wanted to wind up, so I was always experimenting with different records.

## What was the first song that you were so proud of learning and played for all your friends?

It was either "Smoke on the Water" or "Cat Scratch Fever." I could rip it up with "Cat Scratch Fever." I could throw some diversity into my whole gig at that point. Did you have to work hard to get better or did it seem easy?

I always just loved to play. So while other kids would be sitting home struggling with the guitar for an hour or two, I would sit home and play for days on end trying to jam along with a song or whatever I wanted to do. I never sat down and went through scales. I mean, everybody does it at one point but that was never the focus of what I was doing. I was always just playing with the guitar, more so than like a structured rehearsal

setup or anything.

## Was the goal to be in a band?

I always knew I wanted to be in a band, but I wanted to be a songwriter more than a guitar hero type. I was more fueled by the fact that it would be great if I could do my own stuff someday and sing and be in a band situation, more so than just [being] a guitar player.

## You went through the guitar hero thing because you've got chops.

Obviously everybody does. I've always looked up to different people. Hendrix always amazed me. His playing goes without saying. You could talk about that for years on end but more in the sense of the vision that he had, to go where no man's gone before. That was appealing to me more so than how great the music was. I was always thinking, "What would make a guy make a left turn when everyone else was going right?" I always admired that. The same with Eddie Van Halen and Stevie Ray Vaughan. There are so many great guitar players and I always loved great guitar players.

## The Lizard also shows some Randy Rhoads influence.

That was actually the first rock concert that I ever went to. I saw Ozzy Osbourne with Randy Rhoads, with Def Leppard opening. Randy made me really want to focus on guitar playing. I always respected a lot of players but he was the only guy I wanted to be like. I was actually considering straightening my hair and dying it blond and going for the whole thing. He gave me the desire to get a Les Paul. Unfortunately, he didn't help me figure out a way to make money to do that! When I went to Japan to play with Ozzy at the Budokan I became good friends with Zakk [Wylde]. I got to stand behind Zakk's rig and I was 12 years old all over again. It seemed the most amazing thing because now I'm standing on stage two feet from Ozzy, behind the guitar player's rig, and for a split second I remember being in the third row in a panic over the same concert in my hometown. At one point I sat back and said, "Well, even if I don't get to be the size of The Beatles, man, I got somewhere."

## I know what you mean. It's a watermark. Did you have other bands besides Saigon Kick?

We had different members in it but the singer [Matt Kramer] and I have always been together. We were the only two guys in the neighborhood that nobody else would put in a band. The only two guys left in town—we didn't even like each other that much. But if we

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wanted to play, we were the only two guys to do it with. We didn't have equipment. We weren't the cool kids in town. We weren't socialites. We were going through that awkward, goofy stage at the same time, the identity crisis that most people go through at one point or another. We were 14, we weren't the cool, hip kids with the nice car in town that everybody seemed to want to put in bands at the time. We didn't have the right haircut or the right clothing. Whatever the situation was, we just never seemed to fit in with that so the only two guys we could work with were each other.

**Did you start by playing originals?**

Something really strange happened to me after my initial thing with the guitar. I've got a very short attention span and never had the patience to sit down and



completely learn any cover tune all the way through but I could play about one minute of every song ever written. I get lost right after that. I always knew I had to wind up playing my own stuff because I could never sit down and learn anybody else's record. And Matt could never really sing anybody else's stuff. So we started working together and we did originals right from the start.

**How different was the sound of the two of you then compared to what turned out on the first Saigon Kick record?**

It was in the growing process. We both were big fans of everything from Prince to Metallica so it was finding the niche. We had all these influences circling around inside and we wanted to find the proper way to get them out. Plus, when I first got together with him, I was really petrified of doing any-

**"If I don't pick up a guitar for a week and then play, ideas come pouring out of me because I have such a passion to get on top of the instrument."**

Diane Leigh

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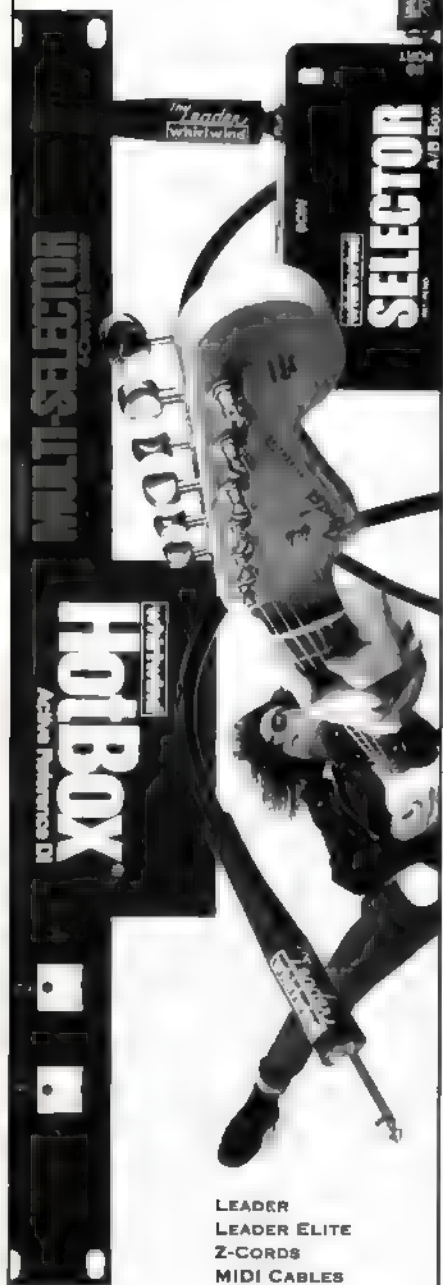
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thing vocally but I always wanted to write vocals. How it accidentally happened was I was trying to explain a vocal that I had. I was singing it to him and he was singing it back to me. Due to some sort of hearing miss between the two of us he wound up singing the harmony back and we started arguing—"No, that's not it," "No, this is it," "No, it's not." So we wound up singing at the same time and all of a sudden we realized we were singing harmony. We said, "Well, that's not bad. Why don't we do it through the whole song?" We just kept developing it and that's why all the duo vocal things happen on the record now, too.

**Is it just the two of you singing on the record?**

Uh-huh. There's a few songs where there's more harmonies and stuff but the majority of things is just two vocals.

**How was Florida as a place to be musically nurtured?**

Part of it was great and part of it was probably a little sheltering. If we'd been in L.A. or New York I don't know how the band would have turned out differently but in Florida there weren't a lot of bands to go see other than the national acts coming through. There wasn't a lot of competition or a lot of people overstepping their boundaries. There wasn't this massive pressure thing so we were kind of left alone to do our own thing. And at the same time it was probably a very weird place to break out of. Looking back on it, if I had it to do over again I would say it probably isn't too smart to stay in a place with not that much of the music industry there. But overall it worked out great for us.

**It's the idea that you can be yourself rather than having to look over your shoulder at somebody else's accomplishments.**

Exactly. We didn't have to go through that. No one was getting signed at the time we were coming up.

**How about places to play—building an audience? What's the club in Florida that you owe it all to?**

There's a couple of clubs that we "owe it" to—in their eyes at least. The first club we ever played was a place called the Treehouse. This guy named C.B. took a liking to us and gave us a break. The first time we played there were 15 people there, and we knew 14 of them. It was kind of rough around the edges. At that time we were more aligned with a punk band than anything else. It was very rough and very aggressive. We kept playing that club. It went from 30 to 50 to 100 to 200 to 300 people. Then once we sold that place out we

started moving to bigger venues like the Button South. Then we got off to doing 2,000, 3,000, 3,500 people.

**How often did you play?**

We were doing it about once a month. We didn't want to burn out, and if you play once every week people start dividing up when they'll go see you so you can never get a big crowd. If you can't get a big crowd you can never start drawing.

**What would you do during the month?**

We had a rehearsal hall in the middle of a very bad area in Pompano and we still rehearse there. We rehearsed seven days a week, six hours a night. We were always working on the band. If we weren't rehearsing we were out putting flyers out. And we worked during the day, all kinds of different jobs. I was never really good at anything, so I only held them for three or four days at a time. But I did everything from working on a lawn service to making picture frames to cashier to buffing floors at 3:00 in the morning—anything just to keep the band going.

**How many months did it take to get from 14 to 200 people?**

It took about three shows but we would do things that a lot of other bands weren't doing. We'd spend money and take a full-page ad out in all the local rock magazines. We had a centerfold, which no one in Florida had ever seen before because that was an L.A. or New York thing. I'm not saying we were responsible for the whole advertising thing, but we were the first band to take out huge advertising. We would also do these massive flyer campaigns. We would do like 30,000 flyers and go to every concert within 300 miles and flyer every car and every music store. Every hole you could see had some kind of Saigon Kick flyer in it for all of South Florida. We kept doing that constantly and eventually it paid off.

**You were signed and recorded pretty quickly.**

Actually, we didn't even know we definitely had a record deal. Atlantic's [A&R rep] Jason Flom and producer Michael Wagener came to one of the shows, and after the show Michael Wagener came backstage and said, "I want to see you guys across the street at this restaurant." So we were thinking, "This is great. We'll do the record in about six months." So we went across the street and he said—this is a Friday night—and he said, "Monday I want you guys in Los Angeles to get ready to record." And Jason's like, "Yeah, we'll do the deal," and everything's done and the whole band's like,

*Continued on page 145*

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Pictured left to right: Ben Shepherd, Kim Thayil, and Chris Cornell

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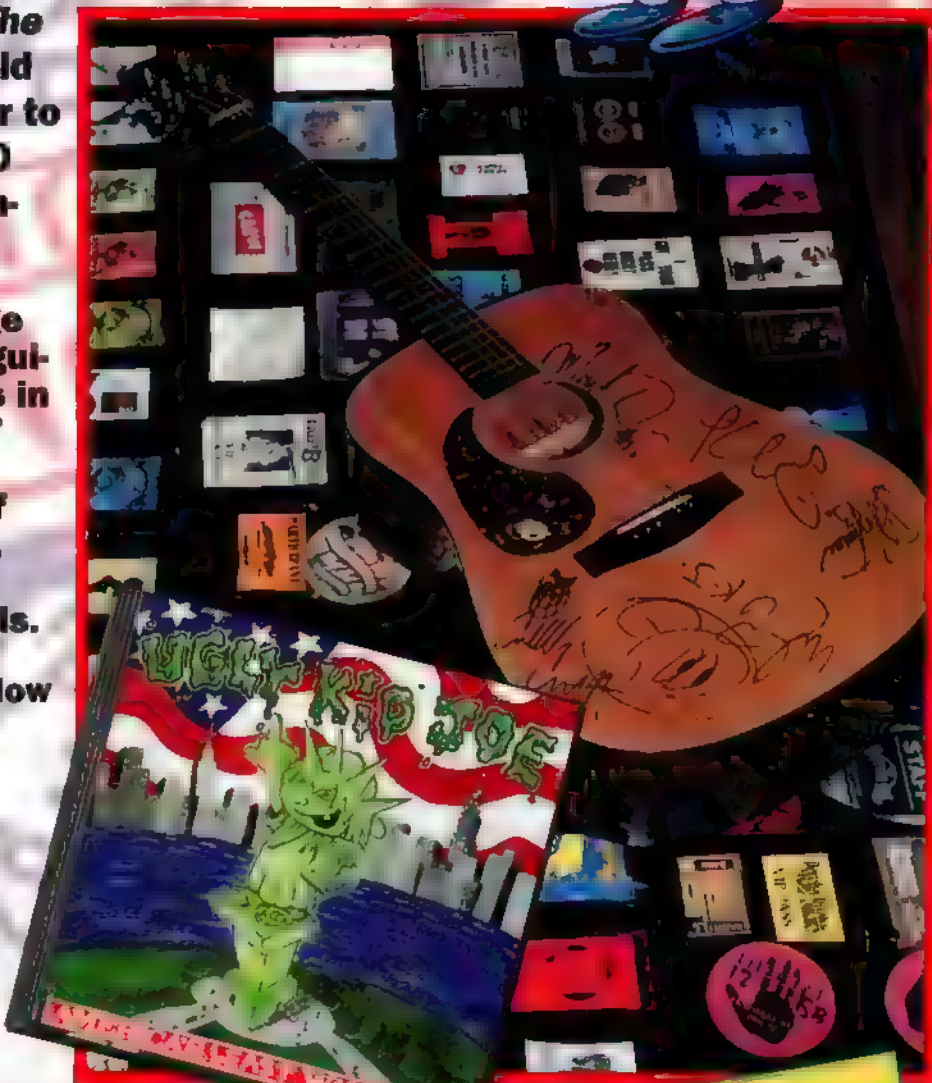
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# performance notes

Jon Chappell

## SPACE ODDITY

This may be David Bowie's most memorable tune. It's highly evocative in the beginning (the countdown), and then blasts off into the hooky chorus with a great chord progression and airborne vocal harmonies. It's the slow burn of the Ground Control crew versus the celestial, ill-fated (?) Major Tom.

The song fades in with an acoustic guitar playing open-position chords. Be careful not to rush this section. The slide guitar entering three bars before the harmony vocals begin is barely perceptible as a guitar, especially when mixed with the keyboards, but it adds a shifting quality to the music.

The hook, "This is Ground Control to Major Tom," sees the return of the acoustic guitar but the sustained keyboards give the music an orchestral, majestic quality. There's an Everly Brothers type of figure two bars before Guitar solo I.

Guitar solo I is a simple six-bar break that features some rhythmic symmetry. Notice bar 1 is like bar 2 (except for the last note) and bar 4 is the same as bar 5 (down to the last note—a grace note attack and a slide-off). The phrases themselves fit tastefully into the arrangement.

Guitar Solo II is an extended, more florid version of the first solo (it takes us through the fade-out), and there are some fascinating similarities. Do a bar-by-bar comparison to see a classic variation treatment. My favorite is bar 5, but each bar and its counterpart offers worthwhile study. The high Es starting in bar 6 are played in fast, syncopated rhythms and sound like a desperate S.O.S. sent from an ever-receding Major Tom. Bowie's use of guitars for textures and effects sounds very much like R.E.M.'s, and this song even sounds like something they'd write.

## TWO PRINCES

The Spin Doctors' guitarist, Eric Schenkman, is known for his unique lead/rhythm hybrid guitar style but it is his pure rock soloing that makes this tune a standout, from a guitar perspective. This is a solo that lounge band guitarists across the free world will be struggling to learn note for note because it is hooky, funky, memorable, and indispensable to the song. Learn it right, all you lounge lizards!

The opening two bars center around the note D, mixin' it up with 16th-note syncopations. The low-notes-trying-to-get-off-the-ground approach is reminiscent of some Steely Dan solos, particularly "Reelin' in the Years." When the guitar finally does escape, we're treated to a funky, bendy variation of the melody (bars 5-8). There's some great Joe Walsh-type major pentatonic playing in bar 9, followed by a long descending blues passage in bar 10. Bars 11 and 12 work their way up with 16th-notes and bends to the solo's climax in bars 13 and 14.

Beginning on beat four of bar 12 and continuing through bar 13, we get a stunning version of the technique where a bent note is held and allowed to ring while other notes are sounded

against it. Every guitarist from Jimmy Page to Albert Lee has a variation of this technique but Eric's is one of the most vivid in recent memory.

Let's examine this solo in terms of dramatic pacing to see why it's so effective. Its total length is 14 bars. Bars 1 and 2 have short, low spurts of pedal-point Ds. Bars 3 and 4 attempt to break away, managing to escape convincingly by the fourth beat of bar 4. Bars 5-8 feature the guitar's treatment of the melodic material, followed by the payoff in bars 9 and 10 where the guitar gets to play the aforementioned Joe Walsh riff and a long, descending blues run back down to the solo's starting note, D. Then it's two bars of vigorous 16th-note activity which bring us to the climax (those great bends!) in bars 13-14. This solo has more action and muscle than an Arnold Schwarzenegger movie!

As a footnote, when I interviewed Eric for the feature story in this issue, I asked him about the solo and how he created or conceived the various components discussed above. He couldn't remember any of it. It was all inspiration—played completely spontaneously. Even the lick at the end, which sounds rehearsed, was off the cuff. I tried to describe it to him so he would know to which passage I was referring and his response was, "Gosh, I wish I could remember it. I really can't though. I'll have to go back and listen to the CD. You really liked that, huh? Gee, thanks, dude!"

## OVER THE MOUNTAIN

This song is often held up as a favorite example of a Randy Rhoads classic. It's got a little of everything, from classical discipline to pure abandon, and yet the playing is precise and elegant throughout.

Rhoads begins the song with a galloping 16th-note figure, punctuated by rhythm fills or quarter-note power chords. He switches gears in the bridge, playing ringing arpeggios, and then again in the interlude by delivering combinations of low-note gallops and high-string, bluesy double-stops before launching into the solo.

What classic lick opens the first four bars of the solo to "Over the Mountain"? That's right, it's "Black Sabbath," arguably the slowest riff ever immortalized by a metal band. The next four bars feature a Randy Rhoads hallmark: fluid, tonal arpeggios and scale sequences facilitated by pull-offs.

Bar 8 of the solo begins the improvised section and shows the flip side of Randy's talent—the fluid, hammer/pull combinations with simultaneous, independent bar manipulations. For an instant it's completely wild and you're sure it's going to crash and burn, but he gets out of it just in time; everything works out: the slurs, the bar moves, the rhythm, *everything*. What follows is a run that's almost jazz-like in its unpredictability and resolution; harmonically, it's in E minor and played over an E5 chord, but it lands squarely on an F4 (go figure). Don't bother analyzing the notes of bars 15-16 harmonically—a quick glance to the tab will reveal it's just a trick: a double pull-off

starting on the third fret and traversing the top three strings. It's snappy, it's clean, and it's effective, but it's a trick nonetheless.

Randy closes the solo with a bent and vibratoed note, followed by another sequence of descending three-note patterns: pick-pull-slide, pick-pull-slide, etc. There's a multiple bend and a pick slide thrown in at the end for good measure.

## HEAVEN & HELL

The heavy, leaden, triplet shuffle of this Circus of Power tune stomps through your eardrums like Bigfoot late for an appointment. The opening riff is a combination of power chords and single-string notes. It's in F# minor, but the C# on beat two gives the riff a bluesy flavor and creates that tritone tension with the root.

The verse figure is comprised of highly chromatic, two-note power chords, but the vocals are so static that you don't get disoriented. The single-note riff in the chorus (Riff A) punctuates the vocal rhythms, adding support to the melodic line.

There's no guitar solo section but the two lead guitars play simultaneous, overlapping lines during the spoken interlude. Gtr. I stays entirely in second-position B pentatonic minor (B A B C E) for the 16-bar section before the final chorus. The tone is rich and thick throughout. Gtr. II resides strictly in 14th position (an octave higher than Gtr. I) playing Jimmy Page-type licks, also with a rich tone.

## GOING DOWN

It's the rollicking piano that assumes the lion's share of work in maintaining this tune's eighth-note pulse. That leaves Jeff Beck's guitar free to dart in and out and deliver syncopated fills, trills, solos, and melodic doubling. He plays throughout in a free-form fashion, never repeating a phrase exactly. Beck throws everything but the kitchen sink into this tune, and there are some clever New Orleans-type figures and some off-the-wall antics that deserve special attention.

Guitar solo I begins with an absolutely sick trill-and-bar combination before settling into funky double-stops and short, syncopated figures. Bar 6 has the direction "Play slightly ahead of the beat" to indicate that Beck deliberately plays out of time. Double-stops and a strange bent-note lick end the first solo.

Guitar solo II also begins with ill bar effects, but at bar 9 we get a very convincing barrelhouse piano-type tremolo (a rapid alternation between two notes), executed with a pick-edge tap and pull-off. But even with the extended hammer/pull lick in bars 18-20, Beck seems determined to keep his phrases truncated. The figures in Verse 3 provide good sight-reading practice.

Guitar solo III features more variations on the trill-and-bar technique and introduces arpeggiated octaves (bar 13) and double-stop octaves (bars 13-15). Beck ends the tune in the fairly consistent texture he started it with—sparse double-stops and 16th-note sputters. ▀

# OVER THE MOUNTAIN

As Recorded by Ozzy Osbourne  
(From the album DIARY OF A MADMAN/CBS Records)

Words and Music by Ozzy Osbourne,  
Randy Rhoads, Bob Daisley and Lee Kerslake

## Tablature Explanation page 137

Tune down 1/2 step.

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

E5 7fr. F#5 9fr. B5 10fr. A5 11fr. E5 $\sharp$  11fr. F#5 $\sharp$  13fr. A5 $\sharp$  13fr. G#5 4fr. D#5 6fr. C#5 4fr.

Moderate Rock  $\text{♩} = 140$

Intro (Drums) N.C.(E5) A5 G#5 Rhy. Fig. 1 1.2.3. N.C.(E5) A5 (end Rhy. Fig. 1)

P.M.

\*Two gtrs. arr. for one.

4. N.C.(E5) (F#5) 1st, 2nd, 3rd Verses G#5 G#5

1. O - ver the moun - tain, \_\_\_\_\_  
2.3. See additional lyrics

Rhy. Fill 1 Rhy. Fig. 2

pick slide P.M.

G#5 N.C. w/Rhy. Fig. 2 (2 1/4 times) G#5

take me a - cross the sky. \_\_\_\_\_ Some - thing in my

(end Rhy. Fig. 2)

P.M. H sl. H

C#5 G#5 N.C.

vi - sion, \_\_\_\_\_ some - thing deep in - side. \_\_\_\_\_

2nd time substitute Rhy. Fig. 2A  
3rd time substitute Rhy. Fig. 2B

C#5 G#5 N.C. G#5 C#5

Where did I wan - der? Where d'ya think I wan-dered to? I've seen life's mag-ic

To Coda 1st time w/Rhy. Fill 2 Chorus

G#5 N.C. E5 F#5 E5

as-tral plain I trav-el through. I heard them tell me that this land of dreams was

F#5 B A# E5 F#5 E5 w/Rhy. Fill 3 N.C.(E5) A5

now. I told them I had rid-den shoot-ing stars and said I'd show them

Rhy. Fig. 2A

Rhy. Fig. 2B

Rhy. Fill 2

Rhy. Fill 3

w/Rhy. Fig. 1 (1½ times)  
G#5

N.C.(E5) A5 G#5

1. w/Rhy. Fill 1

N.C.(E5) (F#5)

how...

2.

F#5 B5

Bridge  
C#m

Bsus4

C#m

Bsus4

Don't need no as - trol - o - gy. it's in - side of you

P.M.-----4 pick slide.

let ring

C#m

Bsus4

C#m

N.C. Asus2

and me. You don't need a tick - et to fly with me, I'm free,

Interlude  
w/Fill 1  
D#m

1.2.3.

4.

G#5 Gtrs. II & III

(Gtrs. II & III cont. in notation)

pick slide

yeah.

(end Rhy. Fig. 3)

Rhy. Fig. 4

(Gtr. I cont. in slashes)  
(end Rhy. Fig. 4)

P.M.-----4 P.H. P.H. P.H. P.H. P.H. P.H.

Fill 1

w/delay



⑥ 4fr.  
G\$

7fr  
open  
E A5v

(Gtr. II out)

grad. bend

pick slide

D.S. al Coda

w/Rhy Fig. 1 (1½ times)  
G#5

N.C.(ES) AS G#5

w/Rhy. Fill 1

N.C.(E5) (F#5)



# BASS LINE FOR OVER THE MOUNTAIN

As Recorded by Ozzy Osbourne  
(From the album DIARY OF A MADMAN/CBS Records)

Words and Music by Ozzy Osbourne,  
Randy Rhoads, Bob Daisley and Lee Kerslake

Tune down 1/2 step

④ = E♭ ② = D♭

③ = A♭ ① = G♭

Intro Moderate Rock ♩ = 140  
(Drums)

Intro

E5 A5 G♯5 E5 A5

G♯5 E5 A5 G♯5 2 E5 A5 G♯5 N.C.(E5)(F♯5)

2

1st, 2nd, 3rd Verses

G♯5 C♯5 G♯5 N.C.

(Vocal) 1. O - ver the moun - tain...  
2. O - ver and o - ver .  
3. O - ver and un - der .

G♯5 C♯5 G♯5 N.C.

G♯5 C♯5 G♯5 N.C.

G#5 C#5 G#5 To Coda N.C.

Chorus E5 F#5 E5 F#5

I heard them tell me that this land of dreams was now...

E5 F#5 E5 F#5 E5 A5

G#5 E5 A5 G#5 1. N.C. (E5)(F#5)

2. F#5 B5 Bridge C#m Bsus4 C#m Bsus4

Don't need no as - trol - o - gy.

C#m Bsus4 C#m A5

Interlude  
D#m

G#5 D#m 2 G#5 D#m 2 G#5

D#m

N.C.(B5) Guitar solo N.C.(G#5)

(C#5) (A5) (B5) (C#5)

(E5) (F#5) (G#5) (E5) (F#5) (G#5)

E5

2 2

E5 A5 G#5 E5 A5 G#5

D.S. al Coda N.C.(E5)(F#5)

**Coda**

F#5 B5 Bridge C#m Bsus4 C#m Bsus4

Don't need no as-trol - o - gy...

C#m Bsus4 C#m A5

**Interlude**  
D#m G#5 D#m 2 G#5 D#m 2 G#5

D#m N.C.(B5) **Outro**  
N.C.(G#5)

(E5) (F#5) (G#5) (E5) (F#5) G#5 (F#5)

E5 D#5 C#5 E5 A5 G#5

# HEAVEN & HELL

As Recorded by Circus of Power  
(From the album MAGIC & MADNESS/Columbia Records)

Words and Music by Alex Mitchell and Jerry Cantrell

Moderate Rock  $\text{♩} = 128$

Triplet feel  $\text{♩} = \text{♩} = \text{♩}$



Intro

N.C.

F#5

G5 F#5

N.C.

F#5

A5 F#5

Yeah!

Al - right...

Rhy. Fig. 1 (Gtrs. I & II)

*f*

*p*

*p*

*p*

*p*

*p*

*p*

N.C.

F#5

G5 F#5

N.C.

F#5

F5

(end Rhy. Fig. 1)

1st, 2nd Verses

N.C.

Bb5

G5

B5

F5

E5

B5

G5

Bb5

F5

E5

B5

G5

Bb5

F5

E5

1. I want to make my - self com - plete  
2 You want to write my name in blood.

Rhy. Fig. 2

P.M.

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w/Rhy. Fig. 2 (6 times)

B $\flat$ 5 G5 B5 F5 E5 B5 G5 B $\flat$ 5 F5 E5 B $\flat$ 5 G5 B5 F5 E5

I want to hold it in my arms.  
You want to carve it in my arm.

1st time substitute Rhy. Fill 1  
2nd time substitute Rhy. Fill 2 (resume Rhy. Fig. 2)

B5 G5 B $\flat$ 5 G5 E5 B $\flat$ 5 G5 B5 F5 E5 B5 G5 B $\flat$ 5 F5 E5

I want this to blow to scar your eyes.  
You want to make your - self a dream.

B $\flat$ 5 G5 B5 F5 E5 B5 G5 B $\flat$ 5 F5 E5 B $\flat$ 5 G5 B5 F5 E5

I want this pain to go a way I want to shake  
You want this world to un - der your thumb. You want to make

B5 G5 B $\flat$ 5 F5 E5 B $\flat$ 5 G5 B5 F5 E5 B5 G5 B $\flat$ 5 F5 E5

this stink in' fear I wish know there was a heav - en  
me shout and scream We know there ain't no heav - en (end Rhy. Fig. 3)

Rhy. Fig. 3 Chorus B Bsus4 B E G A5 E G E5 E G E

Born to live, live to die Yeah, we're liv - in'.

Riff A (Gtr I) Full Full Full

H P 3 H P 3 Full Full Full

H P H P Full Full Full

Rhy. Fill 1 (Gtrs. I & II)

P.M. P.M.

4 3 2 1 2 3 4 3 2 1

Rhy. Fill 2 (Gtrs. I & II)

P.M. P.M.

4 3 2 1 2 3 4 3 2 1

w/Rhy. Fig. 3 (1st 3 bars only)      ③ open 3fr. E G A5      To Coda ③ open 3fr. E G E5

B      Bsus4 B

Give to try, — try to give — like this is heav - en — and — hell, —

H P      H P      Full      Full      Full      (end Riff A) sl.

3      3      10 12 (12) 12 12 10 (9) (9)

w/Rhy. Fig. 1 (Gtrs. I & II)      F#5      G5 F#5      N.C.      F#5      A5 F#5

N.C.      F#5      G5 F#5      N.C.      F#5      D.S. al Coda F5

Coda      w/4th bar of Rhy. Fig. 3 & 4th bar of Riff A      ③ open 3fr. open E G E      w/Rhy. Fig. 3 & Riff A      Bsus4 B      ③ open 3fr. E G A5

en. — Born to live, — live to die. —

③ open 3fr. E G E5      ③ open 3fr. open E G E      w/Rhy. Fig. 3 (1st 3 bars only)      Bsus4 B

Yeah, — we're liv - in' — Give to try, —

③ open 3fr. E G A5      ③ open 3fr. E G E5      Rhy. Fill 3 ——— Gtr. II      w/Rhy. Fig. 1 (1st 7 bars only) N.C.      F#5

try to give — like this is heav - en — and — hell. —

G5 F#5      N.C.      F#5      A5 F#5      N.C.      F#5

And we all — know it well. — (Spoken:) Break down my blues,

G5 F#5      N.C.      F#5      ③ open E      F#5

my fucked-up blues.



and bust these blues.

yeah.

[illegible]

Chorus  
w/Rhy. Fig. 3 (4 times) & Riff A (2 times)

B                      Bsus4 B                      ③ open 3fr. E G A5                      ④ open 3fr. E G E5                      ⑤ open 3fr. open E G E

Born to live, — live to die. — Yeah, — we're liv - in'. —

B                      Bsus4 B                      ③ open 3fr. E G A5                      ④ open 3fr. E G E5                      ⑤ open 3fr. open E G E

Give to try, — try to give — like this is heav - en —

1. Substitute 4th bar of Riff A (Gtr. I)

G5 F#5

<sup>2</sup> Substitute Rhy. Fill 3 (Gtr. II)

Substitute Rhy. Fill 3 (Gtr II)

en. \_\_\_\_\_ and bell. \_\_\_\_\_

Gtr III

w/wah

Full 3 Full 3 Full 3 Full 3 Full 3 Full 3 Full

Full 2 5 Full 2 5 Full 2 5 Full 2 5 Full 2 5 Full 2 5 Full

The image shows a musical score for the song "The Girl on the Train" by Rachel Watson. It consists of two staves: a piano (piano) staff on the left and a guitar (guitar) staff on the right. The piano staff is written in treble clef with a key signature of one sharp (F#). The guitar staff is written in treble clef with a key signature of one sharp (F#). The score is divided into two main sections by a double bar line. The first section is marked "N.C." (No Chords) and "F#5" (F#5). The piano part features a triplet of eighth notes, a quarter note, and a half note. The guitar part features a triplet of eighth notes, a quarter note, and a half note. The second section is marked "AS F#5" (As F#5) and "N.C." (No Chords). The piano part features a triplet of eighth notes, a quarter note, and a half note. The guitar part features a triplet of eighth notes, a quarter note, and a half note. The score includes various musical notations such as triplets, slurs, and dynamics like "Full" and "P".

Musical score for a guitar solo, labeled "w/Rhy. Fill 4 N.C.". The score is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The tempo/mood is marked "G5 F#5". The score includes various musical notations such as slurs, accents, and dynamic markings like "P.M." and "Full". The first system shows a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. The second system shows a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. The third system shows a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. The score ends with a double bar line.

Rhy. F#ll 4 (Gtrs. I & II)

# BASS LINE FOR HEAVEN & HELL

As Recorded by Circus of Power  
(From the album MAGIC & MADNESS/Columbia Records)

Words and Music by Alex Mitchell and Jerry Cantrell

Moderate Rock ♩ = 128  
Triplet feel (♩ - ♩ - ♩)

Intro F#5 GS F#5 AS F#5

GS F#5 F5

1st, 2nd Verses  
N.C.

(Vocal) 1. I want to make my self com plete.  
2 You want to wnte my name in blood.

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First system of musical notation. The bass line (top staff) contains eighth and sixteenth notes. The guitar line (bottom staff) contains fret numbers: 0, 1, 0, 3, 2, 1, 0, 0, 2, 0, 3, 1, 0. There are two double bar lines with a '2' above each, indicating a second ending.

Chorus

B A5 E5

Born to live, live to die..

Second system of musical notation. The bass line (top staff) contains eighth notes. The guitar line (bottom staff) contains fret numbers: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 0, 0, 3, 5, 5, 5, 5, 0, 3, 0, (0), 0, 0, 0, 0, 0, 3, 0. There are two double bar lines.

B A5 E5

Third system of musical notation. The bass line (top staff) contains eighth notes. The guitar line (bottom staff) contains fret numbers: 2, 2, 2, 2, 2, 2, 2, 2, 0, 0, 3, 5, 5, 5, 5, 0, 3, 0, (0), 0, 0, 7, 7, 7, 7, 0, 0, 0, 0. There are two double bar lines.

[2.]

B A5 E5

Fourth system of musical notation. The bass line (top staff) contains eighth notes. The guitar line (bottom staff) contains fret numbers: (0), 0, 0, 7, 7, 7, 7, 7, 7, 2, 2, 2, 2, 2, 2, 2, 2, 0, 3, 0, 5, 5, 5, 5, 0, 3, 0. There are two double bar lines.

B A5 E5

Fifth system of musical notation. The bass line (top staff) contains eighth notes. The guitar line (bottom staff) contains fret numbers: (0), 0, 0, 0, 0, 0, 3, 0, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 0, 3, 0, 5, 5, 5, 5, 0, 3, 0. There are two double bar lines.

3 F#5 G5 F#5

Sixth system of musical notation. The bass line (top staff) contains eighth notes. The guitar line (bottom staff) contains fret numbers: (0), 0, 0, 7, 7, 7, 7, 7, 0, 0, 0, 2, 2, 2, 2, 2, 2, 2, 2, (2), 2, 2, 2, 2, 0, 3, 2, (2), 2, 2, 2, 2, 2, 2, 2, 2. There are two double bar lines.

A5 F#5  
 To Coda  
 G5 F#5

2 2 2 2 2 0 5 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 0 3 2 | (2) 2 2 2 2 2 2 2 2

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, folk-like style, featuring a series of eighth and quarter notes. The bottom staff is a bass clef, which appears to be empty, suggesting it might be a placeholder for a bass line or a simplified accompaniment. The title "The Rose Tree" is written in a decorative, cursive font at the top right of the page.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' below. The melody continues with various eighth and sixteenth notes, including a triplet of eighth notes (D5, C5, B4) marked with a '3' above. The second system consists of two staves. The top staff continues the melody with a triplet of eighth notes (G4, A4, B4) marked with a '3' above. The bottom staff contains a bass line with a series of notes, including a triplet of eighth notes (G3, A3, B3) marked with a '3' below. The score is written in a clear, legible font with standard musical notation.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of three measures. The first measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The second measure contains a quarter note (D5), an eighth note (E5), and a quarter note (F#5). The third measure contains a quarter note (G5), an eighth note (F#5), and a quarter note (E5). The score is presented on a single system with a treble clef and a key signature of one sharp.

*D.S. (take 2nd ending) al Coda*

The image shows the musical notation for the second ending of the piece. It consists of two staves. The top staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including triplets marked with a '3' and a final triplet leading to a Coda symbol. The bottom staff is a single-line bass line with numbers 2, 2, 2, 2, 2, 2, and 0 2, indicating fingerings or specific notes for the left hand.

Coda

The Coda section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with two triplet markings over groups of three eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment consisting of eighth notes, with a final measure containing a half note and a whole note. The entire section is enclosed in a rectangular box.

# TWO PRINCES

As Recorded by Spin Doctors  
(From the album POCKET FULL OF KRYPTONITE/Epic Records)

Words and Music by Spin Doctors

**Moderate Rock** ♩ = 108

Intro (Drums) D Bm A G A G

Yeah

Gtr. Rhy. Fig. 1 (end Rhy. Fig. 1)

let ring... let ring... let ring... let ring...

1st, 2nd, 3rd, 4th Verses w/Rhy. Fig. 1 (4 times) 4th time w/Fill 1

1 4. One, two, princ - es kneel be - fore you, that's what I said, now.  
2. This one got a prince - ly rack - et, that's what I said, now.  
3. If you want to call me ba - by, just go a - head, now. And

Princ - es, princ - es who a - dore you. Just go a - head, now.  
Got some big seal up - on his jack - et, ain't in his head, now. You  
if you like to tell me may - be, just go a - head, now. And

One has dia-monds in his pock - ets, and that's some bread, now.  
mar - ry hum, your fa - ther will con - done you, how 'bout that, now? You  
if you wan - na buy me flow - ers, just go a - head, now. And

This one, said he wants to buy you rock - ets, ain't in his head, now.  
mar - ry me, your fa - ther will dis - own you, he'll eat his hat, now.  
if you like to talk for hours, just go a - head, now.

Fill 1 (end of solo)

Gtr II

sl.

(ts) (ts)

1

D Bm7 A G D Bm7

Yeah, \_\_\_\_\_ yeah... yeah... De de de dit. D-be, be be de. Be-dee-di-y

Rhy. Fig. 2

let ring-4

let ring-4

2

A G G D

de-bu du-bu du-bu du-bu du-bu du-bu du-bu du-bu. Mar-ry him... or mar-ry me... I'm...

(end Rhy. Fig. 2) Rhy. Fig. 3

G

... the one that loves you ba-by, can't you see? I ain't got no fu-ture or fam-'ly tree, but

2nd time to Coda II

D.S. al Coda I

A

I know what a prince and lov-er ought to be... I know what a prince and lov-er ought to be... Said...

(end Rhy. Fig. 3)



Coda II

A C5 A5 N.C.

I know what a prince and lov - er ought to be. Said,

1/4 1/4

D (Gtr. out)

if you want to call me ba - by, just go a - head, now. And

sl. sl.

if you like - to tell me may - be, just go a - head, now. And

if you wan - na buy me flow - ers, just go a head, now. And

if you like to talk for hours, just go a - head, now. And

w/Rhy. Fig. 2 (2 times) D Bm7 A G

if you want to call me ba - by, just go a - head, now. And

D Bm7 A G

if you like to tell me may - be, just go a - head, now. And

D Bm7 A G

if you like to buy me flow - ers, just go a - head, now And

D Bm7 A G

if you like to talk for hours, just go a - head, now.

w/Rhy. Fig. 1 (4 times)  
D Bm A G

If you want to call me ba - by, just go a - head, now.

D Bm A G

And if you'd like to tell me may - be, just go a - head, now.

D Bm A G

If you want to buy me flow - ers, just go a - head, now.

D Bm A G

And if you like to talk for hours, just go a - head, now.

w/Rhy. Fig. 2 (2 times)  
D Bm7 A G

Oh, ba - by. (Just go a - head, now.) Oh,

D Bm7 A G

oh, just, just go a - head, now. (Just go a - head, now.)

D Bm7 A G

Oh, your maj - es - ty, (Just go a - head, now.)

D Bm7 A G

come on for - get the king and mar - ry me. (Just go a - head, now.)

D w/lead voc. ad lib. Bm7 A G Repeat and fade

(Just go a - head, now.)

# BASS LINE FOR TWO PRINCES

As Recorded by Spin Doctors  
(From the album POCKET FULL OF KRYPTONITE/Epic Records)

Words and Music by Spin Doctors

Moderate Rock ♩ = 108

Intro (Drums)

Bass line for the Intro (Drums) section. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Moderate Rock at 108 beats per minute. The bass line starts with a D chord, followed by a Bm chord, then an A chord, and finally a G chord. The bass line is written in a single staff with a treble clef. The notes are: D (f), Bm (p), A (sl), G (sl).

Bass line for the first system of the main body. The key signature is one sharp (F#) and the time signature is 4/4. The bass line starts with a D chord, followed by a Bm chord, then an A chord, and finally a G chord. The bass line is written in a single staff with a treble clef. The notes are: D (sl), Bm (sl), A (sl), G (sl).

Bass line for the second system of the main body. The key signature is one sharp (F#) and the time signature is 4/4. The bass line starts with an A chord, followed by a G chord, then a D chord, and finally a Bm chord. The bass line is written in a single staff with a treble clef. The notes are: A (sl), G (sl), D (sl), Bm (sl).

1st, 2nd, 3rd, 4th Verses

Bass line for the verses. The key signature is one sharp (F#) and the time signature is 4/4. The bass line starts with a D chord, followed by a Bm chord, then an A chord, and finally a G chord. The bass line is written in a single staff with a treble clef. The notes are: D (sl), Bm (sl), A (sl), G (sl).

(Vocal.)

|            |      |            |           |           |      |        |        |       |        |
|------------|------|------------|-----------|-----------|------|--------|--------|-------|--------|
| 1. 4. One, | two, | princ - es | kneel     | be - fore | you, | that's | what I | said, | now... |
| 2. This    | one  | got        | a princ - | ly rack - | et,  | that's | what I | said, | now    |
| 3. If      | you  | want       | to call   | me be -   | by,  | just   | go a - | head, | now... |

Bass line for the third system of the main body. The key signature is one sharp (F#) and the time signature is 4/4. The bass line starts with a D chord, followed by a Bm chord, then an A chord, and finally a G chord. The bass line is written in a single staff with a treble clef. The notes are: D (sl), Bm (sl), A (sl), G (sl).

2nd time to Coda II D.S. al Coda I

A

Coda 1

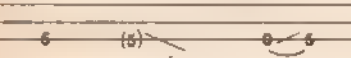
Guitar solo

D Bm

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a vocal line in G major, featuring a melody with various ornaments and slurs. The bottom staff is a guitar accompaniment line, showing a sequence of chords and fingerings. The chords are labeled A, G, D, Bm, A, and G. The guitar line includes slurs, a 'sl.' (slide) marking, and a 'P' (palm mute) marking. The guitar line is written in a simplified notation style, likely for a beginner's guide.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a vocal line in G major, 2/4 time, with lyrics written below the notes. The bottom staff is a guitar accompaniment line, featuring a mix of standard notation and fret numbers (7, 5, 5, 5, 7, 7, 7, 7, 5, 0, 5, 5, 3, 5, 7, 7, 6, 7, 5, 5, 7, 7, 5, 7, 7, 7). Chord symbols (D, Bm, A, G) are placed above the vocal staff. A 'sl' (slide) instruction is marked on the guitar staff at the end of the first measure.

*D.S. (take 2nd ending) al Coda II*



sl. al Coda II

Coda II

CS/A AS NC sl

Said,

sl

(Gtr. & bass out)

if you want to call me ba - by, just go a - head now...

Repeat and fade



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| GUNS N' ROSES                                     | QUEEN              | RAIZING                              | R.A.C. PEPPERS |
| J.H. MORRISON                                     | R.H. CHILI PEPPERS | DEF LEPPARD                          | SMOKEY         |
| JAMM HENRIKX                                      | RANDY RAGLES       | FAITH NO MORE                        | SLAYER         |
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| LEP ZEPPELIN                                      | RUSH               | IRON ALBEN                           | TENDENCIES     |
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**T**raveling to Thailand, recording and producing jazz guitar, rebuilding a house, fishing, recording with Tom Waits, starting his own record label, scuba diving—these are a few things Les Claypool has been doing lately. Oh, and he plays bass and sings in the undefinably fine Bay Area trio Primus, together with guitarist Larry "Ler" LaLonde and drummer Tim "Herb" Alexander.

Les Claypool's star is most definitely on the rise. Try to think of a bassist playing his own music whose reputation and impact have gone from zero to 110mph as fast as Claypool's have and you'll come up empty. *Guitar For The Practicing Musician* readers chose him Best Bass Player of 1992. *Bass Player* picked Claypool 1992's Best Bass Player, Best Concert Performer and Best Performer On Record. His band Primus has toured with U2 and Rush and appeared in the *Wayne's World* movie. Their last record, the decidedly "alternative" *Sailing The Seas Of Cheese*, has sold more than 400,000 copies.

With the band's recently released fourth album, *Pork Soda*, Claypool seems on the verge of having the kind of impact on Nineties rock bass that Eddie Van Halen had on Eighties guitar. His super chops-y, hyperkinetic, impossibly rhythmic, one-of-a-kind, mutant style may be the springboard from which the bass leaps from rhythm instrument to rock band equal, from keeper of the beat to leader of the pack.

In his expanded role as bandleader, lyricist, singer, bass player, record producer, co-business manager and one-time t-shirt silkscreener, Claypool has turned his personal musical vision—Primus's experimental hybrid of free jazz, funk, progressive rock and cartoon music—into a highly successful business without a bit of compromise. Primus's self-made rise to the brink of commercial stardom while playing a music totally unique and against the grain of pop music may provide a blueprint for rock bands of the future. Both the band's ricocheting sound and total command of their creative vision are alien to the rock music establishment. At once hilariously freaky and deadly serious, Primus and Les Claypool have an intriguingly schizoid personality.

Claypool often appears to be a rock clown. His lanky frame contorts and twists on stage, his face stretches into all kinds of goofy mugs, his bass playing bounces around like a superball in zero gravity. But he is also a musician in control of his musical world and his many projects outside of Primus. He is one in a line of bass

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player/singer/frontmen that includes Paul McCartney, Jack Bruce, Geddy Lee, Sting and Lemmy. Just days away from a trip to Thailand for a little rest and relaxation, Claypool stopped to ponder his inclusion in such a vaunted group.

"Hey, it's a difficult thing to do, sing and play bass at the same time," he says with a laugh. "I think that attitude [of bass player as sideman] has changed a lot over the past 10 years with guys like Flea. There are so many young players or young people that aren't players yet who want to be Flea, who want to play bass because it's been brought out into the front. When I was a kid everyone wanted to be Eddie Van Halen.

"A lot of it has to do with technology, too. In the Seventies, with records, you couldn't put the bass that much forward in the mix. Records couldn't handle it. I've been listening to a lot of Beatles lately. When you hear Beatles CDs on new systems it's amazing how loud McCartney was. It wasn't so much in your face before because of technology. Now bass is a huge focus in pop music. It's, 'BASS!



How low can you go?"

"I like the bass because it has that low feel," continues Les. "I'm a rhythm guy. I'm actually attracted more to drums than anything—I play my drums more than I play my bass. Whenever I go to a show I'm more attracted to the drummer's playing than anything else, or at least that's where I look first. That may be because that's my relationship. The bass player and the drummer have to have a great relationship musically."

Claypool and Primus drummer Alexander are definitely in sync. Each is a virtuoso on his instrument, though each comes from a different background. Alexander is into world beats, mixing myriad sounds and accents into the rhythms. He couldn't care less about funk. Claypool was heavily into King Crimson and Yes, but also Stanley Clarke, Tony Levin, funksters Larry Graham and Louis Johnson, and fringe stuff like the Residents, Dixie Dregs and the Lounge Lizards. On *Pork Soda*, Claypool and Alexander are even more in sync than in the past, staying

Paul Haggard

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might as well just quit playing guitar.'

"Most of the stuff I'm doing at this point on the label is very musician-oriented," Claypool continues. "There's also music I'm putting out that I've been working on, on and off for years, just screwing around. A lot of that comes with free time. We haven't had a lot over the past few years but we have over the last several months."

Primus have the time because after eight years of hard work the bandmembers have achieved their fair share of success. But Primus didn't happen overnight. "We were a band that was hard to label and played non-pop music," says Claypool. "We definitely had our share of struggling and I'm sure we still will because we are different."

The band, in various incarnations, put out two albums on their own in the Eighties. The second, *Frizzle Fry*, was picked up by Caroline. That led to the band's signing by Interscope, which resulted in *Sailing The Seas Of Cheese*. Then came last year's EP of fractured fairy tale covers, *Miscellaneous Debris*, and now *Pork Soda*.

"I didn't want to be the singer guy when I started," Claypool relates. "I wrote a lot of lyrics and never liked the way singers would convey my characters and stories, so I won that position by default."

"I auditioned for every band I could find in the Bay Area about eight years ago. Every kind of band. I just went through *BAM* magazine and everything that said 'Wanted,' I called. I auditioned for any band I thought I'd be interested in but I didn't find anything I liked so I started my own thing."

"I started the band with just me and a drum machine," he recalls. "I was going to make these weird little songs, and then an old high school friend of mine, Todd, called and we got together. I liked his playing, he liked my playing and we went from there. We went through about...well, Herb's our eighth drummer, so [laughs] we went through a lot of drummers. It just developed from there. It wasn't so much a case of me saying, 'Hi, I'm a singing bass player.'"

Primus's music is dense, propulsive and quirky, with Claypool and Alexander creating huge, rioting rhythms over which guitarist LaLonde plays scrawling, textural noise guitar. The band displays a sophisticated feel for dynamics in their music, using space and levels to deepen what can be very simple themes. Mix in Claypool's bizarre, nasal vocal twirls and lyrics about things from suicide to pork soda and you begin to get a feel for Primus. With Claypool's boinging physi-

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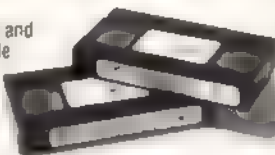


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cality being the visual focus of the band as well, you might wonder whether Primus is really Les Claypool and vice versa.

"I am king and I will chop the head off anyone who says otherwise," the bassist intones regally. "No, Primus is pretty damn democratic. I'm the guy with the big mouth, so I'm always up for debating how things should go. It was just a matter of time, as the band got more popular, before people would be less apt to just focus on me, the singer or front guy, and start noticing the great players that Larry and Herb are.

"Larry and Herb are about to get a big splash of adulation themselves," he assures. "Larry and I are both going to be on the cover of *Guitar Player*. Herb's going to be on the cover of *Modern Drummer*. I'm just the visual focus because Herb hasn't peeled his clothes off yet. He's a hairy guy.

"On *Pork Soda* most of the stuff is new, while on previous records there was a backlog of material to draw from. This one is pretty much me, Larry and Herb. It is Primus now rather than stuff from periods with other guys."

Songwriting credits go to the band for the music and Claypool for the lyrics. But Primus's music defies the notion of song-

**"There are so many young players or young people that aren't players yet who want to be Flea, who want to play bass because it's been brought out into the front. When I was a kid everyone wanted to be Eddie Van Halen."**

writing. Many songs are intense rhythm vamps wrapped around Claypool's verbal characterizations. Several sound like pure jams, others like soundtracks for cartoons.

"Each song is completely different," Claypool explains. "Each had its own way of coming about. A lot does come about from us jamming. Generally it [starts with] bass and drums, and Larry will lay stuff on top as texture. Sometimes I'll

have a lyric that will inspire a tune; other times a tune will inspire a lyric. Sometimes a tune will inspire me to use a lyric that I've already got in one of my notebooks lying around.

"For the new album I was going to try and put together a theme record with the 'Pork Soda' concept. I am working on a story for a comic book about it. But the things I was trying to do turned out to be pretty contrived so we decided to let the lyrics and songs flow however they were going to flow. Hopefully we got the continuity we had with our previous records. There really wasn't much of a preconceived notion of what we wanted to do going in.

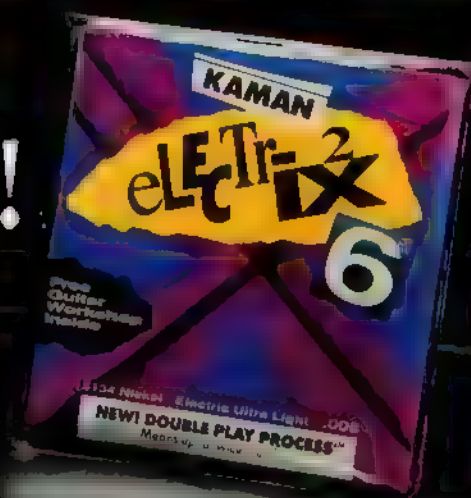
"Interscope always gives us the old free rein on recording. That was part of our deal. We have a great relationship with them; it's very much like being on an independent label. Because we had put out our first two records independently and had done well, we had some pretty good clout. A fairly good bidding war got going when we signed. We got what we demanded from day one—it was either freedom or money."

*Pork Soda* is a roller coaster of a record, a wee bit darker and out there than *Cheese*, creating a delicate balance

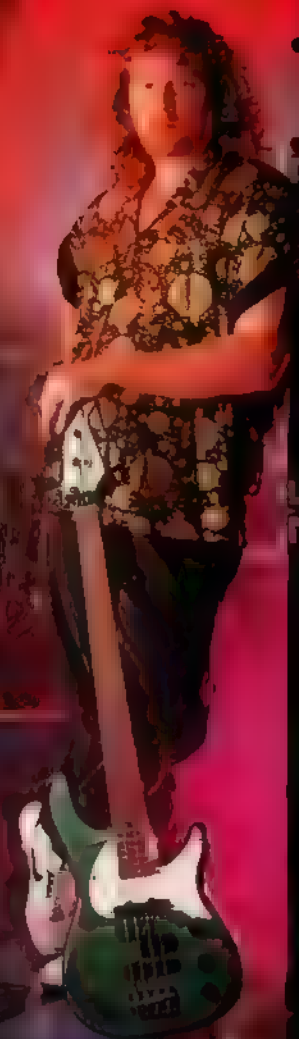
*Continued on page 147*

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## SATURDAY

11AM - PRIVATE LESSON  
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# GOO GOO DOLLS

## GOO for You by Rich Maloof

**J**ohnny Goo introduces himself with a grin. "Is this the magazine with all the stuff in the middle that I can't read?"

"We're really flattered to be here," offers Robby, appearing almost incredulous that a guitar magazine is interested in his band.

"Wait, I get it: you're doing 'The Ten Guys We're Gonna Rip To Shreds This Year,' and we made the list!"

The members of the Goo Goo Dolls—Johnny on guitar and vox, Robby on bass and vox, and George on drums—share at least these three things: humility, an assumed surname, and a knack for delivering pop songs with power, charisma, and simplicity. So although they're a

humble crew, one listen to the guitars that buzz through Goo tunes reveals their confident approach.

"I think we're part of a new kind of musician that's comin' out now, where there aren't as many rules and restrictions," Johnny explains. "You kind of fumble around with [the guitar] until you latch onto something that you can make your own."

Ye Judgmental Ones, eager now to turn to the lesson columns, keep your minds open to what Robby and Johnny, as columnists, might teach: There's also a lesson to be learned in not learning the lesson. Johnny's guitar solos, replete with droning strings and glam-styled speed, are far from "fumbling." There's nothing hap-

azard about the harmonies built between his and Robby's lines, nothing boneheaded in the street-smart hooks that will snag punks and geeks alike; these are the results of communicating ideas straight from heart to hands, a connection that can come easily once you open that channel. Johnny advises, "For a kid who's never picked up a guitar, I would say to them, their parents or whoever's buying the guitar: Let 'em do whatever the hell they want with it. If they want to smear peanut butter all over it, just let 'em. Because otherwise you're right away being put into little pigeonholes and you have to categorize everything. People are afraid to step out of their boundaries."

*Continued on page 150*

# Share The Fantasy



Randy Rhoads in action

John Atashian



# Pr Pla

# do som



Neil Zlozower

Players at the 2nd Annual Randy-Rhoads Benefit Concert

# John Stix



Michèle Morton



Michèle Morton

imo  
yers

Neil Zizower



Jake E. Lee, Lemmy  
and Diamond Darrell  
backstage at the benefit

It has never felt so good to be in this business as when January's 2nd Annual Randy Rhoads Benefit Concert came together without a hitch. Radio, the venue, and the musicians all kicked in extra effort to ensure success. Rudy and Rebecca Sarzo were again instrumental in making the event happen. Randy's mom Mrs. Delores Rhoads was there to lend a smile and offer a few words of warmth to the crowd. Thanks to the Palace in Hollywood, CA and *GFTPM's* co-sponsors KNAC, Dean Markley, Premier Percussion, Zildjian, Crate and Ampeg, Charvel/Jackson Guitars, Morley, Musicians Institute, Nady, L.A. Rocks and S.I.R., the performers had everything they needed, including a massive audience on a rainy night in L.A. This year's crop of musicians was incredible. Among the first timers were Glenn Hughes, Joe Lynn Turner, Jake E. Lee, Lemmy, Lita Ford, Dee Snider, Diamond Darrell, Bruce and Bob Kulick, Phil Collen, Adrian Vandenberg, Richie Kotzen, Tim Bogert and John Norum in addition to 50 some others—all showing up on time for rehearsal and their gig spot! My own personal favorite performances included Stu Hamm's solo bass rendition of "Dee," Mark Wood's "Mr. Crowley," and T.M Stevens with Sass Jordan doing "Sex Machine." As with our benefit show last year, I couldn't bring together a group of outstanding players like these and then resist asking a question or two of as many of them as I could. This year's question was based on something Randy Rhoads had spoken about with me at one time. He wanted to be introduced to Steve Gadd and the studio session world. He also had a goal to play someday with Jean-Luc Ponty. Sadly, Randy was never able to play with either of these great musicians. I decided to ask the participants at our '93 benefit what live or recording situation—past or present—they wished they could be part of and what their involvement would add to the situation. So, the following is a wish list from some of the finest players on the planet.

e wishful thinking out loud

## HOWARD LEESE

It's a great question. Maybe the first Hendrix album. For its time, 1967, there were some amazing, creative bursts of musical energy. That's when music changed from being pop and rock 'n' roll to just rock music; that was the beginning of rock music. When the whole California thing happened that was a major turning point in modern music. I think those were some of the more creative sessions. I would have loved to just see how he did what he did, how he got some of those sounds.

### What would you have added?

I probably would have to play bass—he didn't need another guitar player. I could have produced it. That would have been fun. For the time, those records still sound amazing so I don't think I could have done much more technically to it.

It's just the environment and I would add a little bit of crunch to it. These guys have some screaming lead guitar stuff but most of their rhythm tones are soft, jazz-texture type stuff. I'd like to add some crunch to it and some far out chords but with a little more heaviness.

## BRAD GILLIS

I always envisioned playing with Billy Cobham on drums, Keith Emerson on keyboards, John Entwistle on bass and either Robert Plant or David Coverdale on lead vocals. I envision that as being a cool band to play with—the major players.

## RUDY SARZO

I would like to have played at Live Aid with the Ozzy band with Tommy [Aldridge] and Randy [Rhoads]. That would have been great. To me there has not been a bigger global event than that

think I could have added something, but don't tell Allan Holdsworth that—he was brilliant on there.

## JOHN NORUM

*Whitesnake*, the '87 record with "Still of the Night." That's what I wanted to play, that's the kind of music I'm really into. David Coverdale is one of my favorite singers and songwriters. That's the strongest album Whitesnake has ever done. John Sykes is also one of my favorite guitar players. I would have added a lot of fire and a little bit more blues than actually came out.

## BLUES SARACENO

Ultimately I would like to have been associated with any one of The Beatles' albums. I have learned so much from them that it would have been cool to actually have been there firsthand; to have seen their methods just for the pure sake of learning how they put it together for themselves. To get their insight on it. Any Beatles album would be fine with me.

## MARK WOOD

*Queen II*, to observe the relationship between Roy Thomas Baker working with Queen on 16 tracks. I would have loved to have learned the art of creation from that record. I also wish I could have been there to watch Jimmy Page record "Kashmir." I read they had an orchestra of 50 Indian violin players flown in to overdub the string parts. I would have loved to have participated in that. I would have done a solo. That song epitomizes the Bonham slow backbeat that I love to play over.

## TRACI GUNS

I would have given anything to play with John Bonham and John Paul Jones. Not on a particular record. I would have liked to have done my own thing with those two guys. Probably with Ian Gillan singing. That would have been my ultimate band, heavier than shit. It would have been cool.

## PHIL SOUSSAN

I would have liked to have been part of the first Led Zeppelin rehearsal ever, which was in some street in London. It was in a basement in Chinatown—Gerard Street? I don't think I would have liked to have been part of it as much as heard it. Apparently it was magical. Randy's Jean-Luc Ponty thing is interesting because Ralph Armstrong and Tom Fowler are real big influences of mine. I would have liked to have been



It's hard to say looking back what you would change on a masterpiece like that. Would you change anything on the *Mona Lisa*? Probably not.

## ALEX SKOLNICK

Miles Davis with Mike Stern and John Scofield in Japan on the *Star People* album. It was intense and he had the best musicians in the world and it was very free and open. Stern and Scofield are hard rockers in disguise. They've got great jazz chops but I've seen them both live and they are true rockers.

### What would you add?

one. I remember Live Aid like a good Super Bowl. I remember getting up early in the morning and watching this incredible show, this great display of people united for one cause. It was a musical event.

## TONY MACALPINE

Probably Jean-Luc Ponty and the *Enigmatic Ocean* album. I love fusion. That's the ultimate fusion album for me. It bridged so many gaps between electric jazz and electric fusion. I would have added the Tony MacAlpine sound hopefully. I grew up listening to that stuff so I



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part of a band with Jean-Luc Ponty and Randy Rhoads as well. That would have been great.

## STU HAMM

I wanted to play with Miles Davis, even though I'm the whitest man in America. I loved the band with Marcus (Miller) but I was hoping that one day I would play with him and get to meet his band. He had a lot of great players and changed the face of music. Then I would like to record with Steely Dan or Donald Fagen. It is some of my favorite music and their records always had the best bass players on them. I would have loved to have played on *Nightfly* because it's got every great bass player in the world on it. Working with Donald Fagen would be a real thrill.

## MITCH PERRY

When I first started learning how to play, all I wanted was to be in a band half as good as the Pat Travers Band with Pat Thrall and Mars Cowling and Tommy Aldridge. I thought *Heat in the Street* was a great record. At that stage in my career I was still looking up to what I wanted to be. When you are innocent you look at the music business as "God, I wish I

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could be in something like that." I would like to be involved in what Jimmy Page used to do in Led Zeppelin. If I could have made any guitar record it would've been *Zeppelin IV* and *Houses of the Holy*. For songwriting and putting a rock band together that would be it. I still think the greatest guitar album of all time is *Blow By Blow* by Jeff Beck. It's the essence of what guitar playing should be. It had as

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much or as many chops as anybody had at the time but it had more emotion than anybody has had then or since.

## T.M. STEVENS

Back then if I had my druthers it would be Chick Corea and Return to Forever with *Hymn of the 7th Galaxy*. Just the way he played it was the dirtiest sound ever. I loved it. I would have loved to have done the Zeppelin album with "Kashmir" on it. That's just the jam of all jams.

## AL PITRELLI

The Allman Brothers' *Live at the Fillmore*. That is what I grew up on. I learned to play guitar by playing with the *Fillmore* album. I think I could add all the mistakes. Just once I would love to play live with the Allman Brothers.

## LEMMY

I would have liked being on "Mr. Crowley." That was always my favorite song. It had such a powerful riff. There was plenty of room for chords on the bass. I always thought they should have me on bass on those songs. Other than that it

would be "I Don't Know." I like that one, too. My favorite song ever was "Good Golly Miss Molly." No contest. I would have liked to have worked with Little Richard at his peak when he was saying "fuck you" all the time to everybody. His attitude was fantastic. The black kid, homosexual from Macon, GA. Jesus Christ, you think you've got problems in the '50s? That guy came through all of that and put on the most outrageous show. The spirit of the man is

fantastic; his guts and his persistence.

## RANDY COVEN

I had these reoccurring dreams that I was in The Beatles. I don't know what that means. I swear I knew Ringo in a past life. He is the ultimate drummer. I was Ringo in a past life. I am Ringo

## DIAMOND DARRELL

I wish I could either jam with KISS in the early days or Edward Van Halen in Van Halen in the early days. KISS had fire and I loved KISS. They had heavy shit. They were cool. Van Halen because the thing was so spontaneous. I really got into that. When we used to do clubs we did Van Halen covers. I wouldn't copy Eddie to a tee—they were cool rhythms to just play over, jam stuff. More so than masterpieces they were jams.

## BOB KULICK

I played Donington in '83 with Meatloaf, sandwiched in between ZZ Top and Whitesnake. It was not the best experience I ever had in my life. I would like to play Donington



Tommy Kitz and Mark Wood

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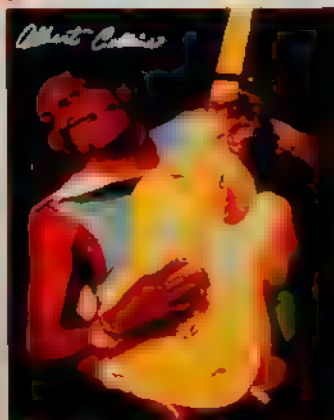
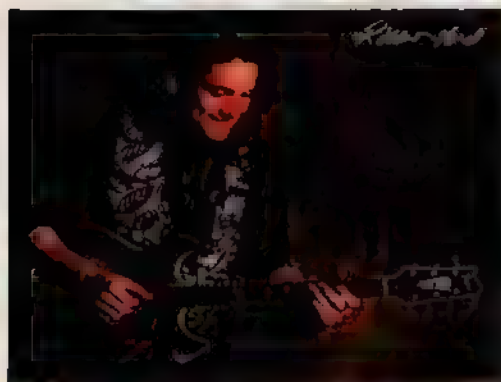


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## WISH LISTS

again except this time not be sandwiched between Whitesnake and ZZ Top.

### BRUCE KULICK

I wish I was there from the beginning with KISS. I wish I was there when The Beatles did "All You Need is Love" on live television. I don't care what I would have played. I thought that represented the biggest unity of the music community and then it was pop culture, too. Then everyone's lifestyle was tied into

that, whether you hated it or not.

### JAKE E. LEE

For the past...the Jimi Hendrix *Fillmore* album. I wish I was even just there. I would play some rhythm guitar for Jimi Hendrix's Band of Gypsies at the Fillmore. To me that is the ultimate Hendrix record. That's the one I always listen to whenever I want to get inspired or I start feeling down. That's his peak. It's all spontaneous. For the future...

someday me and Warren [DeMartini] will sit down and seriously put both of our talents together and maybe do an instrumental guitar album. If we didn't get too lazy about it we could come out with something amazing. I don't know.

### ADRIAN VANDENBERG

Anything to do with Hendrix. I would have tuned his guitar. Pretty much everything he recorded. I would like to do something with Jeff Beck. For me they are the two guys. Anything to do

with those two guys. One is alive so you never know.

### PHIL COLLEN

A Prince record, probably *Purple Rain* or some of the later ones where the playing got really good. I've seen him play loads of times. His bands are unbelievable. I would like to play with him live now. His musicians are always spot-on perfect.

### TONY FRANKLIN

At one point in my life I would have liked to have been part of the Woodstock festival. That would have been a gas, to play with Jimi Hendrix at Woodstock. It was a significant turning point in the career of the world. I think Jimi Hendrix was an innovator. The occasion stirs more to me. I think Jimi Hendrix was the epitome of Woodstock. He is the first person I thought of. I think the freedom and the times it reflected then we're now coming into again. I would like to see a Woodstock of the future, a time when we are doing it from our own natural high, where we are all feeling a oneness and peace together. This might be 20 years time. That is the event I would like to see. One more record I would have liked to have been part of was *Made In Japan* by Deep Purple. Just a very

Continued on page 172



Adrian Vandenberg and Phil Collen

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## New Model Army

Continued from page 15

the other day. I tried 15. I was just about to give up and the 15th one I tried was a '62 thing. And I thought, 'Yeah, that's it.' It's like with people or dogs: you either bond with a guitar or you don't."

Taking few solos, Sullivan concentrates on basic, melodic chord structures, aggressive riffing, warm acoustic passages, and subtle harmonic fills. He notes, "I tend to like guitar solos you can hum—Thin Lizzy or Bruce Springsteen solos. I hate the 45-notes-per-second solos; they're boring as hell. The guitar solos on [*Hopeless Causes*] are quite to the point, and you can sing along to them." Economic and tasteful, his playing is a model of utilitarian principles; guitar as servant to the function of the tune. The song is what's noticed first. "I think that's something me and Robert always believed in. We're both Motown fanatics, and there's the greatest example of songwriting in the history of mankind. If you listen to Motown arrangements, they're incredibly complicated, very subtle and well-played, but you don't notice them to start with. And I suppose it's the same with New Model Army—you don't really notice what's going on behind, you just notice the song."

And great songs, really, are what's important. "I think in this day and age, what people really want is songs," he says. "Not a new sound—not a redefinition of rock'n'roll again, for God's sake—but good songs that relate to people. I don't understand this need for rock music to reinvent itself every year. One of the problems with British music is partly because Britain is always trying to redefine everything and discover something new, whereas America is closer to its roots in country and r&b. British music has really lost its way lately. Blowing my own trumpet for a second, I think we're one of the exceptions because we've got very firm roots and we're not scared to still be the same band as when we started off."

If that means U.S. success, so be it (though Justin admits, "We are a marketing man's nightmare. We still don't fit into any particular genre.") If not... He philosophizes, "When you pick up your first guitar and get in a group, you talk about making it, which as far as I was concerned back in the early days was making a living out of it and we achieved that by 1985. After that it doesn't really matter to me whether we sell two thousand records or two million. We go around the world to interesting places and all we've got to do when we get there is do what we love doing best anyway. It's a great life." ■

## Lynyrd Skynyrd

Continued from page 17

much by Southern music as by British bands like the Yardbirds, Cream, the Stones and The Beatles, or an American band like Mountain—in fact, we were going to get Leslie West to join after Ed quit in '75. We went to Leslie's place in New York and jammed and wrote a little with him. He also played at a few of our shows but after we got off the road we met Steve Gaines and that was that. We didn't want to be known as 'Lynyrd Skynyrd with Leslie West' either, but he's still a great player. I also got a lot of six-string inspiration from Free's Paul Kossoff and I once saw Free at a skating rink in Jacksonville. Me, Ronnie, and Allen went to the show and there were only about 50 other people there to see the band, even though it was advertised in the paper—nobody knew who Free was. So we stood there right in front of the stage where Kossoff, Paul Rodgers, Andy Fraser, and Simon Kirke were doing all the great old stuff. They were mad that everyone was skating and not paying attention but they played anyway and it was one of the best live shows I've ever seen. I use a Les Paul because of Kossoff, too. We also saw Cream at a baseball field in Miami on their '68 'Farewell Tour' and they arrived by driving onto the field in a limo with British flags on it. Then Eric Clapton, Jack Bruce, and Ginger Baker jumped out with their guitars and drumsticks and, while the limo was driving away, they went right into 'White Room.' It blew our minds! Later on in the show the PA went out on the vocals during 'Politician,' but even though there was no power we could still hear Jack Bruce singing—and this was in a baseball stadium and Clapton was using a wall of Marshalls! Like I said, a mindblowing gig."

"I've seen some amazing shows too," chimes in Ed King. "Duane Allman died on the 29th of October, 1971, and I saw him play on the 9th at Santa Monica Civic and on the 12th at the Whiskey-A-Go-Go. This last one was an unscheduled show and people were lined up around the block to get tickets—I was like 20th in line and it was a great show. Yeah, nothing beats a good concert and, in fact, all of us still love touring. We have really big followings in Europe and around the States, too. The band just played in Akron, Ohio and the people there were just frantic. After we played 'Tuesday's Gone' the fans literally started stomping the house down with their feet—all we heard was this slow boom...boom...boom! And that was for a ballad. Man, I hope all our upcoming gigs are like that." ■

## LEATHERFACE

Continued from page 19

early U2 and even jazz; I liked the playing but not the sound."

To illustrate what Leatherface can do with the sound of a guitar, their version of The Police's "Message in a Bottle" is so brutal and insistent that it could probably convince Sting to go out and burn down part of the rain forest. Leatherface get this sound from basic Marshall stacks and not-so-basic, home-grown guitars. "This guy named Gordon Smith makes handmade guitars about 150 miles from us. They're the only guitars that me and Richie play," says Stubbs. "When we met, we each had one and liked them so much we even thought about calling the band The Gordon Smith Group." They use no effects, except for a little compression, and feel that the best guitar sound comes from an eight-track recording machine. "There's something that comes from squeezing all those instruments into eight tracks that you can't get from bigger gear. When you've got 64 tracks, you lose something—you've got too much room to waste."

Frankie is even more unassuming about the band's musicianship. "We just work at it a little bit at a time, but I can't play anything that Richie Hammond plays, and he can't play anything that I can play. So we never end up playing the same thing as each other. I think that's what gives us our sound, what makes us a little different from the other blokes." Leatherface songs like "Not Superstitious" and "Dead Industrial Atmosphere" have intricately woven guitar parts that seem to have a lot of thought in them, especially since the two guitarists are often playing completely different things. One would think such a style requires extensive work. "This is *Guitar For The Practicing Musician*, right? I'm afraid I don't practice," laughs Stubbs. "I just go at the guitar." Hmmmmmm. When told that some of his arrangements for arpeggios and repeated riffs under loud chords are impressive for someone who isn't a "technical" guitarist, Frankie disagrees. "Um...I don't think so," he says. "Arpeggios? That sounds like something beyond what I can do." No they aren't, Frankie. You use a lot of arpeggios. The whole main riff of "Message in a Bottle" is arpeggios. "You're kidding!" he replies incredulously. "Those are arpeggios? So I can play them! Brilliant. I've learned something new."

Listen and learn from Leatherface—guitar hasn't been done in quite this way before. So prepare yourself to get stomped by their playing. Stomped badly. Then get ready to like it. ■

# Exploring the STAGE EXPERIENCE

## with AXE Attackers

- Shawn Lane
- Andy Timmons
- Paul Gilbert
- Reb Beach
- Alex Skolnick

by John Stix

The ad says "On January 15, 1993 Music Industry was..." Indeed! The Ibanez Axe Attack Concert at the NAMM Winter Expo '93 in Anaheim, CA brought us the stage to experience great musicians Paul Gilbert, Reb Beach, Paul Hornum, Stuart Long, David Lee, Alex Skolnick, Andy Timmons, Howard Stern, and Steve Phillips. Far more than a concert, it was a celebration of the guitar. The event was a gathering of guitarists and musicians, players and songwriters, and it was a night of great music. It was

if fun and giddy joy too often missing from the stage was present on this night. Our goal was to explore the spirit of such a stage experience with Paul, Reb, Andy, Alex, and Shawn together earlier that afternoon for this special exclusive interview. (After guitarists, he is lively and fun as the night is made. There was a great feeling that something special was happening at the NAMM Winter Expo '93 and that the guitar was the heart of it. The night was a celebration of the guitar and the music that it creates.)



# guitar

FOR THE PRACTICING MUSICIAN



**WHAT** was the first band you saw live that made you want to play?

PAUL: The *Hard Day's Night* movie by The Beatles.

ALEX: Pete Seeger. I saw him live.

ANDY: The picture of the guy on the *Herman's Hermits' Greatest Hits* album. The guy looked so cool; he had the glasses. It was unbelievable. Just seeing a picture like that.

ALEX: *The Monkees* TV show. Right around that time KISS had some TV ads. I just went nuts and started buying their comic books. I didn't even care about the music, though I really liked the music when I finally heard it.

REB: It was written in their own blood, you know. I still have that wrapped in plastic somewhere—"written in real KISS blood!"

ANDY: I guess they dropped some blood in each package.

REB: It said "a vile of blood and no ink."

SHAWN: My sister took me to see *The Jimi Hendrix Movie*, the film about Jimi Hendrix. It was long before I started playing guitar. It had a subconscious effect on me; later it surfaced.

PAUL: My mom took me to see that at a midnight movie.

SHAWN: It was a midnight movie when I went, too.

PAUL: I remember he did "Rock Me Baby" at the Monterey Pop Festival and that was the moment I understood. I get it now.

REB: KISS at [Madison Square] Garden, '77.

ANDY: That was my first concert. Bob Seger and KISS. That was the push over the ledge: "That's what I have to do."

SHAWN: It was that light in his pickup [laughs].

ALEX: The smoke.

REB: He's still doing that.

ANDY: And he wore a watch.

SHAWN: He did wear a watch!

**Anybody here play in front of a mirror?**

PAUL: For a million years. I had this solid aluminum guitar from Sears. It said "Deluxe" on the top and all the pickups were molded. They melted this thing all together and I used to

stand in front of the mirror for hours—even after I learned to play [laughs]! The amplifier was great because of the way you plugged into the amp. There was this giant car battery in the amplifier and it had a huge suction cup that you licked and stuck onto the aluminum guitar and then a piece of yarn. I don't remember it ever working.

REB: What was the yarn?

PAUL: That was the cord. Like the telephone you stretch with two cups. It was that principle.

REB: So the listener would get on the other side of the yarn and hook it up to his ear...

atives. I started out learning all KISS songs and "Beth" was the only thing that was acceptable to my parents' friends.

SHAWN: I would always opt to play piano. They'd try to get me to play guitar but I liked piano more as a solo instrument.

ANDY: My mom still asks me every

**"Sometimes when you're in a great frame of mind and you're having**



Axe Attack Concert '95

PAUL: Yeah, and stretch the amplifier as tight as they could and listen to the speaker!

ANDY: For me it was the usual tennis racquet kind of stuff.

REB: I had a friend and we used to take the mattresses off the bed. My beds were part of the floor so we used to pretend we were on stage and we got a tape from the end of *Frampton Comes Alive* [where the] audience is going *waahhhhhh* for about five minutes. We made a 20-minute loop of it and played to that. It was great—really real.

**What about when Mom said, "Alex has been learning to play the guitar. Would you play something for our neighbor Mrs. Finnegan?" What did you play?**

ALEX: I played "Hava Nagila" for rel-

**the best show of your life, it doesn't always mean you're playing the best."**

**—Alex Skolnick**

Christmas to play "Lucille" by Kenny Rogers. I still haven't done it. Maybe next year. She embarrasses me in front of everybody.

**Play "Lucille" by Little Richard.**

REB: For years my dad has been trying to get me to play "that song about the boy who grows up and the son leaves and they don't get much time together.



Alex Skolnick

Shawn Lane     Andy Timmons

Paul Gilbert     Reb Beach

What's that one called?" I say, "Dad, it's 'Cat's in the Hat.'" "That's the one. Learn that one," he says. That's his favorite song. He thinks we are that. My mom was the worst. Every single time someone came over I had to play "Rocky Raccoon." It was the only song that I knew and I still have to play it every Christmas, every Easter—and I still do.

ANDY: You played it in rehearsal the other day!

SHAWN: Mine is "Blackbird" whenever I have to resort to playing something solo on the guitar.

PAUL: There were two different situations. There were my dad's friends who were like

**"I spent years  
in cover bands  
and it's good  
for your playing  
because when  
you play on  
a lot of gigs live,  
it helps you  
play more than  
any kind of  
practicing in  
a room would."  
—Shawn Lane**

the weird, auto mechanic, rock'n'roll guys. They'd come over and my dad would make me play "Johnny B. Goode" with my fuzztone that he bought me for my birthday. The other thing was going to my aunt and uncle's house, and they liked classical music. I'd been playing for maybe three years and had just discovered that you can do upstrokes and use fingers besides your second one. The only thing I could play was a really bad version of "Dream On" by Aerosmith. To this day I am pretty terrified to play for my aunt and uncle.

Did you have to sing these songs, too?

ALL: No.

REB: I had to—they sent me to choir.

Jumping into the present: The scene is

that you are on the road, the gig is over and you're in the hotel lobby. There's a band there and you decide to play. What's the story and what did you play?

ALEX: We were on the Clash of the Titans tour in Europe. It was Slayer, Megadeth, Testament and Suicidal Tendencies. We were staying at this hotel in Sweden and there was a really good piano player at the bar. There was practically nobody there watching him. I thought he was great. We started talking music and he told me to go get my guitar, so we played "Misty" and Chuck Berry tunes. He was calling out tunes left and right. Then disaster struck. Slayer had been out drinking at the next hotel and they came back and it was them and half of Suicidal Tendencies and they were plastered. They came up and started howling and turning my knobs. It was insane and the whole thing took a different twist after that.

ANDY: They weren't into "Misty."

SHAWN: One of the coolest things that happened to me like that was the first time I ran into Jens Johansen, the keyboard player. This was quite a few years ago, in a music store. He didn't speak English very well and I heard him play something on the keyboard off this obscure album by U.K. It was a piece called "Presto Vivace Reprise." I got a guitar right away and went through "Presto Vivace Reprise" and all this other stuff from the U.K. album. It was interesting because he was from another country and we could hardly even speak because he knew very little English but yet we could jam on all this stuff from a very obscure album because halfway across the world each of us had it.

ANDY: My story is a lot like that, too. The first time we went to Japan to tour in early '90 everybody there knew I was a big Beatles fan. They kept telling me there was a place called the Cavern Club where they have Beatles soundalike bands. It was right around the corner from the Hard Rock Cafe. I went over there and they had one of the best Beatle bands I'd ever heard in my life. The Vox amps, the Hofner, amazing sounds. Some of the guys even looked like their Japanese counterparts. The guy playing Lennon was amazing. They got me to sit in and it was so much fun but they couldn't speak English. They were pronouncing things pretty well but "She Roves You."

PAUL: "The Rong and Rinding Road."

ANDY: We played an entire set of music, calling tunes. It was the best I'd ever heard, and I was in a Beatles cover band at one point back in Texas. We got done

with the set and we couldn't speak.

REB: That's wild.

ANDY: It was the International Beatles language.

REB: We did a gig for an army barracks in, I think, Charleston. There were maybe 9,000 people and they stormed the front of the thing. There were too many of them pushing. People were handing babies up to us. It was really scary and we stopped the show three times. This big army guy came up to me and said, "Who is the jerk that is in charge here? You guys are trouble. Do you know what you've done? People are dying out there." It was one of the worst gigs I ever did. Then I went back to the hotel and through my window I heard the "One Way Out" lick. I went downstairs and across the street and there was this old black guy with a slide, a killer bass player and an amazing band. I was sitting there getting into it thinking they were the greatest band I ever saw. The guy was like "Ain't you in that rock band over there at the army barracks?" They invited me to play and I did till 6:30 in the morning and had one of the best times of my life. So cool to go into a bar and just play. Something about the bar scene...

PAUL: Everything is louder. You can have the smallest amp in the whole world and it seems like it's deafening.

REB: There is so much space.

PAUL: You can have huge stacks in an arena and it's like hhhmm.

SHAWN: Paul, I would like to have jammed with those Spanish guys you had on your instructional video.

REB: Paul, that video was so great.

PAUL: I spent the whole day searching for those guys. I thought, "It's Los Angeles. I know there's Mariachi guys here somewhere."

REB: I thought you called up one of those movie places and said, "I need some Mariachi people."

PAUL: I just drove to the Mexican part of town and started asking. There was this big building with like 15 different Mariachi bands dressed amazingly. The clothes were so cool. They would let us shoot them inside but it was too dark for our camera and they wouldn't come outside. They weren't allowed. So we had to go to this diner place. It was this doughnut shop where all the Mariachi bands hung out and people would come and hire them. I think they were \$100. They were trying to split. They had a previous engagement. I said, "You're the last band—you've got to do it!" I had them introduce various parts.



## AXE ATTACKERS

Continued from poster

**REB:** Paul Gilberto!

**PAUL:** Whenever I go to bars and sit in I don't like to play guitar; I always want to play drums. I play guitar too much. I'm sick of it. I ask them if I can play drums and they look at me and hope that I can play at all. I remember we were on tour with the Scorpions somewhere in one of the Dakotas and we went up to this club and there were a couple of those guys and I ended up on drums and Billy [Sheehan], my bass player, ended up playing the trumpet. He does not play the trumpet. I don't really know how the pants got down around his ankles either! But he was on stage playing the trumpet. The hilarious

thing was the first note that he hit was a beautiful note. Yes! In tune, it sounded great. I think even the next two notes were in tune and after that he began to go off into the land of jazz. I saw a videotape of it later and I'm surprised my stomach is still attached, I laughed so hard.

**REB:** With his pants down to his ankles.

**PAUL:** You've got to dress appropriately.

**What was your big song in the clubs?**

**SHAWN:** "All Along the Watchtower." I played that in a cover band in Memphis all the time. I always did a lot of extended solos. We did a live radio concert that got bootlegged. People had bootlegs of that all over the country so I could never rest. Every time I jammed with anybody in a

local band it was always "Play 'All Along the Watchtower.'"

**What was the local club?**

**SHAWN:** I played all over Memphis. The Bombay Bicycle Club was pretty cool.

**REB:** Andy, you go to so many clubs. You are the jam meister. He's always at [New York's] China Club for the Wednesday jam, then on Friday he goes down to the Bitter End. He is always playing.

**ANDY:** I've been fortunate to jam with a lot of people when I was doing my own trio before joining Danger Danger. I was doing a lot of my own material and I remember seeing Shawn playing a tune from each major guitar guy. You'd do a Dregs tune, then a Scott Henderson tune and a [Mike] Stern tune. I was doing something along that level. It was when Yngwie had first come into prominence and everybody just wanted to hear that giddy-up metal. I was too lazy to learn Yngwie tunes because I thought "There is no way I am going to be able to play that fast," so I wrote my own tune called "Groove or Die." It was this ridiculously fast shuffle—I'm playing arpeggios as fast as I possibly could. It was certainly the most tasteless thing I've ever written. It was for the sake of playing fast and everybody would always request that. All these other beautiful things I was doing didn't matter.

**ALEX:** I was never in a cover band. Testament was my first band.

**ALL:** WOW!

**REB:** You got lucky.

**ALEX:** I don't know if you'd call it that. I joined them in 11th grade and right out of high school, right after I graduated, we were in the studio doing our first record.

**REB:** That is so cool, man.

**ALEX:** I just left my first band a few months ago. It's kind of weird.

**REB:** How does it feel, man? Do you really want to go out and do your own thing?

**ALEX:** Oh yeah.

**ANDY:** Isn't that the way life should be? It's great being in these bands, but there is so much other music out there. Sometimes you get so busy with just that one project that you don't get a chance to play all the other music that you really love.

**ALEX:** I learned that over the years.

**REB:** The next thing you know it's seven years later. And you go, "What have I done!"

**ANDY:** You're doing a great thing, man.

**ALEX:** Nobody wanted to join a band with a guy that was in high school. I tried to put bands together myself but nobody thought I was serious enough so I joined the one complete band. I had been looking for a situation like that for some time, where the band was already established. So I jumped on that but without thinking.

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It was, "Okay! A rock band." Then years later it's like "I want to play what I enjoy." Now I want to form a band to my liking.

**SHAWN:** I spent years in cover bands and it's good for your playing because when you play on a lot of gigs live, it helps you play more than any kind of practicing in a room would. You usually set into a mode with the cover band that you have a certain set list and you just play these same songs over and over, sometimes for years. So you are forced to make it interesting by trying to come up with new and different approaches to some of these cover songs. It's pretty hard because how many ways can you play "Johnny B. Goode"? There's a lot but it's a challenge to try to come up

with new ways.

**Paul, you toured forever behind *Lean Into It*. Every night you had the same set list you had to try and keep fresh.**

**PAUL:** I started doing things like instead of playing the solos with my fingers I would stomp on a couple of fuzz pedals, put my mouth up to the pickup and sing them. It was like a giant kazoo.

**REB:** It's the coolest thing. And they are good solos. That's what I love about them. He is soloing his ass off and people think he is playing with his teeth but he's just singing.

**PAUL:** It's hilarious because people did think I was playing with my teeth. I thought, "I've got to sing some stuff that

you couldn't play with your teeth." I started singing descending 4ths into the pickup. I'd look around the band and see if they noticed. I don't know if they approve of it yet. They are thinking, "Boy, he is the weird guy."

**REB:** I like it when you do that and put your hand up in the air. It's no hand, just mouth.

**ALEX:** I like playing on the road with cover bands. I think it's great because I've never done it. They all think I'm nuts because they want to do what I'm doing. They say, "I want to be out there playing big places. I don't care what kind of music it is." It's like, "No, you don't understand."

**PAUL:** I always dug it when I was coming up because I got to pretend I was my favorite musicians. In the bands I was in, nobody would ever come and see us because we'd always play such weird stuff. We'd play like "2112" by Rush because we were all into Rush. So we'd go to some disco club and play it. People would storm out of the place. We'd play Iron Maiden, Van Halen, Ozzy and Judas Priest. I remember a guy came up once and said, "Do you know any CCR?" I said, "What is CCR?" And I didn't know any. I knew "Hot for Teacher" but I didn't know "Born on the Bayou."

**SHAWN:** When I was a kid, one of the first things I heard on a pop record that was screaming guitar was "Up Around the Bend." That was one of the first solos I heard on a pop record that sent me. It was so bright and cutting. That and the solo to "Whole Lotta Love."

**ALEX:** "Sympathy for the Devil."

**PAUL:** I was about to say that.

**ALEX:** I saw Neil Young recently and he had that same tone from "Sympathy for the Devil" but really loud. It was blasting out everything else—that was all you could hear.

**REB:** "Revolution"—what a great driven guitar tone.

**SHAWN:** They preamped a preamp. It's like total distortion. That was an example of something that would in and of itself seem like a bad or hard sound but it works perfectly on the record.

**Tell me about any kinds of strange incidents that have happened live.**

**SHAWN:** We were playing an outdoor show about 1980 with Black Oak Arkansas. Five or six thousand people were there and it was great. It's hard to get the monitor mix just right in a live show and this show the monitor mix was the best that I've ever had. It was great and I was really digging it. I thought, "This is going to be a great show." And a tornado came! Tornadoes can come out of nowhere real quick. It was real quiet and that's how a tornado comes

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out. The tornado came and literally blew all the equipment off the stage. It blew [BOA frontman] Jim Dandy off the stage and broke his wrist. I saw cymbals and drum kits flying past my head. I just grabbed my guitar and ran.

REB: At the end of this show in Japan the people were going, "Whhhhaaa!" Kip [Winger, bass/frontman] goes, "You people were fuckin' awesome!" They all quieted down. We didn't know why. At the end of the show all these Japanese people came in, all the little girls, and we said, "What's wrong? Why does everyone look sad? Nobody is smiling." This one girl, the spokesperson for the rest, said, "You said we were fucking awful." [Everybody laughs]

**"I don't think the electric guitar is a great solo instrument on its own. I like to hear it with backing. There's not a lot of guitar players who sound good just playing by themselves."**  
—Reb Beach

**What do you do before any show to increase the odds for a good night? Are there any rituals to get yourself into a good head?**

ANDY: What worked for me was to play the first Montrose record with "Bad Motor Scooter" and "Rock the Nation." That psyched me up every time. I wish I had it here with me now. That was the best rock'n'roll record ever recorded.

REB: I went to see Skid Row the other day and I really like Skid Row. Sebastian Bach walked in and he talks to me like he always talks to me, like I'm part of the audience. "Hey, Reb, how are ya? You gonna rock tonight, Reb?" He had this big stereo and he cranks Aerosmith's *Rocks* and all kinds of really great rock'n'roll at Mach volume. That's how he gets psyched up for the gig. The whole last tour I got psyched up for the big ones, like 50,000 people. I get nervous, so I have two beers and I always play great. But not more than two.

SHAWN: The best thing for me is to try to do something or think about something

totally non-musical; just have a conversation about something. I try to not think about music at all. I don't have any preconceived ideas about it and I can get on stage and clear my head so good ideas can come when I'm improvising. I try to distract myself before going on.

ANDY: If I try to think while I'm playing I always play poorly. I don't know about you guys but every time I record a solo track, my first one is the most creative and groovin'. After that you start thinking about it a little bit too much.

REB: I want to change that one tiny, little note and it never feels as good.

ANDY: And you always blow it.

ALEX: I have this thing if I'm at a show...I feel like I can just get up there and play. Concerts do that to me. I saw Bryan Adams at the same place where we had played a month earlier with Iron Maiden. I swear I could have gotten up there and had the best show of my life because I was so relaxed and fired up. I remembered when you are doing a gig like that you are doing interviews all day. You've done the soundcheck. You've taken photo shoots. After you've done all the stuff you had to do, it's really hard to get in that frame of mind where you can just have a good time at the show. It's easy to get burned out by all the other stuff going on. I just try to pretend that I'm just at a show having a good time and forget all the business aspects of it.

ANDY: I will pretend we were at rehearsal like we were last night.

REB: It was just us looking into each other's eyes, making music, and that's what it should be.

ANDY: But when I look out there [tonight] I'll see Steve Lukather or some guitar players—they are all going to be guitar players. Four thousand five hundred guitar players are going to be watching us tonight. That makes me a little nervous because they know when I mess up.

**How do you deal with it when you have a bad night and the audience still loves it?**

REB: Audiences are so different. You play L.A. and you can hear the crickets chirping. They've seen everything. But if you play Salt Lake City, Utah—the daughters and sons of Mormons are brought up really strictly—it's all panties and bras everywhere. They are nuts. That might have something to do with it or it might have been a lousy audience.

SHAWN: Sometimes it's real illusory because there is a certain psychology to playing. Some of the playing you might think would be horrible but if there happens to be a recording of it and you let it rest for a while and come back to it later, you might actually think it was a good

day. I find a lot of players have that and that's a certain thing that really makes you keep getting better. Some people have it really acute, like Allan Holdsworth. Consequently he is one of the greatest people because he is so critical about things like that. Sometimes it's good to ease up on yourself and listen to something after you've had some space. A lot of times you'll change your mind about it.

ALEX: Sometimes when you're in a great frame of mind and you're having the best show of your life, it doesn't always mean you're playing the best.

SHAWN: Sometimes there are recordings where you think it's great and it's not that good.

ALEX: That's happened to me many times. I was enjoying myself thinking, "This was the greatest" but I listen back and go, "Oh my God."

SHAWN: Kind of a mid-fanatical audience is good. If an audience is too hyped up and too fanatical, it's almost like there's too much energy to really improvise or get much out. If they are too dead it can be kind of depressing. I think the best audience is kind of a middle level of excitement. If it's too exciting it's kind of hard to play.

ALEX: For a heavy band like Testament every fan has to go nuts. I like it just like you, kind of in the middle.

REB: I like the very rare times when the audience has cheered after a guitar solo. That really does it for me.

PAUL: In the middle of a song.

REB: Like if you played a solo from the album and they really dig it. I've been told that Lynyrd Skynyrd is still the greatest to see because they do all their solos like on the album.

SHAWN: *Exactly* like the album. Ed King.

REB: When people start to hear that he's doing it just like the album it goes from *aaaaahh* to *AAAAAHHHH!* That would mean a lot to me.

PAUL: I've seen people not do that and been so disappointed as a fan. I went to see Paul McCartney and I thought, "This is going to be the most incredible experience ever, seeing Paul McCartney live." It was great but the guitar player would take liberties once in a while and change Beatle solos. I just thought, "How could he do that?"

SHAWN: I saw Skynyrd in '74. It was about the second or third rock concert I ever went to. They were note-perfect.

**Al Kooper, who produced their early records, told me they worked out every solo before recording. All the jamming was worked out.**

REB: It kind of sounds that way.

SHAWN: They were that way and then Ed

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King left the band and they were never quite as good guitaristically after he left, although Steve Gaines was great. When they came back together for the reunion tour with Ronnie Van Zant's brother [Johnny] singing, Ed King came back. He hadn't played live in probably 10 or 15 years. He still had those solos down. "Sweet Home Alabama" is a tough solo. Some really cool rhythm guitar.

to do. When you make a mistake it can get you down. I think you have to set a limit, like you can allow yourself to make so many mistakes and then try not to get depressed. But if it's too blatant it's really tough.

ALEX: It's like [Johnny] Carson bouncing back from a bad joke.

REB: It's really hard to come out of it gracefully like he did.

ALEX: He was brilliant.

PAUL: That's such a great album.

**What will stand the test of time like the classics that are always mentioned?**

ANDY: The problem these days is that it's common knowledge that half these live albums aren't even live. You never know. It could be a total studio record and they put crowd noise on it.

SHAWN: Joe Jackson's *Big World* was done live with an audience but it wasn't really a concert. He just wanted to play it all live to two-track. They didn't even have a chance to readjust the mix.

PAUL: *Second Wind* by Todd Rundgren is an unbelievable record. He told the audience to be quiet. He wanted it to be a studio format but he wanted the excitement of a live album. So he set up just like a studio with baffles and everything separated so he could mix on the 48 track, but he played it in front of an audience. He said, "I'll cue you when you can applaud but I don't want any audience on this."

REB: You certainly play so much different when people are watching.

PAUL: Just having a producer or your manager there you play different.

SHAWN: I was in a middle zone, but in pop music people live never seem to be quite as good as the record whereas jazz people are usually better than the record. It's because pop is more of a recording construction art. Guitar oriented rock falls somewhere in the middle ground. It's not at either extreme.

PAUL: I just haven't listened to a lot of stuff in the last 10 years. I can't think of one live album.

ANDY: Like Heart.

ALEX: I heard a Pink Floyd tune on the radio, a live version of "Money." I don't know when this came out but it sounded pretty good. It was brilliant because everybody got to solo. The drummer was changing the rhythm and the sax player was amazing and there was a killer keyboard solo and Gilmour went nuts. It was great.

**You were talking about the Beatles song being changed. Have you heard the Harrison/Clapton live in Japan version of "Something"? That was good.**

ANDY: Unbelievable. Clapton sounded great on there.

Paul, you didn't like it when somebody messed with the Beatles solo. Do your fans want to hear letter-perfect renditions of your solos?

PAUL: It depends on what it is. If it's like a



My favorite is "I Know a Little." That's a cool intro.

SHAWN: That's Steve Gaines.

REB: I like that solo; it's really cool, too.

**In golf if you blow a few holes you blew the whole course—you can't get back because you are always down. When you play live do you let go or do you get stuck in whatever mistakes come out?**

REB: I had to teach myself to do it. When I first started playing live a lot with Winger and my amp was going out or the guitar was messing up I was so *pissed off*. I almost threw the guitar down. You can't do that. You can't show the audience you're like that. And if I make a lot of mistakes or don't feel like I'm on, I just have to exhale and let it all out. I have to let all of that horribleness go and start again and really concentrate.

PAUL: To me mistakes are kind of funny. I'll play some hideous note and I'll start cracking up like, "Did you hear that?"

ANDY: That's the way it should be.

PAUL: I'll start smiling and I'll think to myself, "The audience must think I'm having a really good time." Actually I'm just laughing because I hit such a bad chord

SHAWN: That's one of the toughest things

ANDY: It's like the old [Larry] Carlton quote: "If you play a wrong note, play it again."

SHAWN: That's a good one. That's true.

ANDY: I've worked many bad notes into some really weird phrasing.

ALEX: It sounds like the "Light My Fire" solo. Every time I listen to that I hear this note and go *aaaaaggh*. Then he hits it again and again.

REB: The Doors? I was thinking of Jose Feliciano.

SHAWN: He's a good guitar player.

ANDY: He is amazing.

**What player do you like to see live?**

ALEX: Trevor Rabin

SHAWN: Pat Metheny.

ANDY: A toss-up between Pat Metheny and Eric Johnson.

REB: I don't want to embarrass anybody but right now Andy is my favorite guitar player to watch.

PAUL: k.d. lang.

**Let's talk about live albums. What captures the spirit for you? Name one older record but something that came out in the last decade—everybody that's new can't suck! I always get *Who Live at Leeds*, *Band of Gypsies*, and *KISS Alive*.**

SHAWN: *Pat Travers Live [Go For What You Know]*.

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Beatles song where [the solo is a] melody that's part of the song, like the vocal melody, then it's important.

REB: If it's a definite hook. Or any Eagles solo.

ALEX: If "Hotel California" wasn't played like that, something is wrong.

SHAWN: Or "One of These Nights." Great structured solo on that.

ANDY: What a song. My creative goal is to play something half as cool as any of those solos.

PAUL: Tonight Shawn and I are going to do "Let It Be" and I haven't had time to learn the solo perfectly.

ANDY: That was the first solo I ever learned

PAUL: Maybe you can come up behind me.

SHAWN: Live and studio playing are so different. There are lots of things I've done live I could never do in the studio and a lot of things in the studio I could never do live. I want to try and capture both. I'll try to do a part-live record pretty soon.

REB: I would like to hear a live Shawn Lane record.

ALEX: Yeah, that would be great. Vocals seem to suffer the most in a lot of live recordings. There is a U.K. live album

**"I've worked many bad notes into some really weird phrasing."  
—Andy Timmons**

with Terry Bozzio with some awesome drums. The vocals aren't that great on it but the drums are awesome.

Why is it that Johnny Winter or the Allmans all say that the night before the record was even better?

SHAWN: That's usually not true, it's just a story that people say.

When you do 20 shows in a month, how many make you feel exhilarated and how many are just professional?

REB: About half.

PAUL: The last tour we did we didn't do any unaccompanied solos, so that helps a lot. You just play the songs and sing through the pickup once in a while, wear your guitar low and it's fun. It's not as much pressure.

ALEX: With Testament the volume was so

excruciating I had a hard time getting into it. With Stu Hamm I could hear everything and with that it was about 60% [of the time] that I was exhilarated.

SHAWN: I like almost nothing. I like maybe one or two nights out of a month. But if there's recordings and I listen to them, I end up liking maybe 50% after I've had the space enough to judge it better.

ANDY: I'm pretty much with Shawn. I'm pretty self-critical so maybe half and half.

REB: Sometimes I can do something and go, "How the hell did I do that? I wish I could do that again." I might even sit down and try and learn some weird, cool mistake that happened that I could never do again.

Whereas drummers had to do solos after Ginger Baker did "Toad" [in Cream], it now seems that guitar players have to do them.

REB: I saw George Lynch with Dokken a while back, opening for Aerosmith, and he did a solo to a giddy-up thing on the bass and it was going for a good five minutes and it was the most killer solo. I was totally into it—way more into it than if it had just been him. I don't think the electric guitar is a great solo instrument on its own. I like to hear it with backing. There's not a lot of guitar players who sound good just playing by themselves.

PAUL: You do. I heard Winger on the radio once or twice and you did your solo thing and I thought, "Wow, they still make 'em good." I hadn't seen anybody cool in so long, it was really cool.

REB: Thanks, Paul.

Chick Corea used to have his drummer solo with the band.

ALEX: I like solos like that.

Did you take one like that?

ALEX: Usually not with the band. I'd have just the drummer and bass player play real quietly. I did a lot of open solos, too. It was usually half open solo, half with rhythm accompaniment.

SHAWN: The pressure is to do it alone. I've been in a position where I've had to do it. But I'm not real crazy about it. I like to do solos over some chords or some rhythm.

ALEX: In the early days it was because I wanted to.

REB: When Ace [Frehley] did it, it was so cool.

ALEX: I think it just gets tiresome after a while.

I saw Steve Morse do it very well. He built layers with a sequencer.

SHAWN: Eric Johnson does some awesome stuff like that, too.

PAUL: That layers it so it's more than one guitar.

REB: I might do that one day. I'll call Lexicon.

What's the ideal live playing situation?

SHAWN: Certainly a small club.

ANDY: A medium-size club packed to the gills and just feeling that energy and hearing yourself play. The Gravity Room in Texas where I used to play was packed-out and about to explode. There is nothing like that. It certainly is a kick to play in a big arena but, man, there's nothing like sweating on people right in front of you. You're just feeding off that energy and there is no other feeling like that.

ALEX: I think clubs are better. I've seen clubs with 10 people where the bands have been so hot. There is more happening in front of these 10 people than a huge rock show with 50,000 people.

SHAWN: I like 800 or 1,000 people. The main thing for me is if the monitor mix is right, if the guitar sound is really cool. I like a more moderate volume. Everybody should hear each other real clean. Audiences can be a mob scene but a lot of times they can be real intelligent. I've seen Chick Corea play live and he has this thing where he plays phrases and has the audience sing it back to him. He gets into real complex phrases and they can sing it back surprisingly perfect a lot of times.

ALEX: When I saw Yes it was like a 20,000-person club. Everybody was so into the music. Trevor Rabin was doing this acoustic solo and it felt like an intimate little night club but it was packed. It was a massive arena. I've never seen anybody get that effect.

REB: I love it when he plays fast.

SHAWN: I love that song "Sorrow" on his solo album.

PAUL: One of the best shows I ever saw was Todd Rundgren recently. Because Todd isn't a heavy metal guy everybody sat down almost the whole time and as a person in the audience it was really comfortable. I felt sort of like a yuppy sitting down the whole time. But the music was so great—it was a completely emotional, almost religious experience seeing this. Because the audience was not quite as manic as at a rock show he was able to do things dynamically that I can't imagine getting away with at a rock show. He did little falsetto things where you could hear the spit sloshing around in his mouth. Every once in a while we'll do soundchecks, and I haven't noticed it as much with guitar as I have with vocals, but I will go and check my mic and hear that same thing in the room. I remember in Japan we were playing these really nice 4,000-seat halls. It's so cool. You start to realize that maybe someday you could use dynamics, but not right now. ▀

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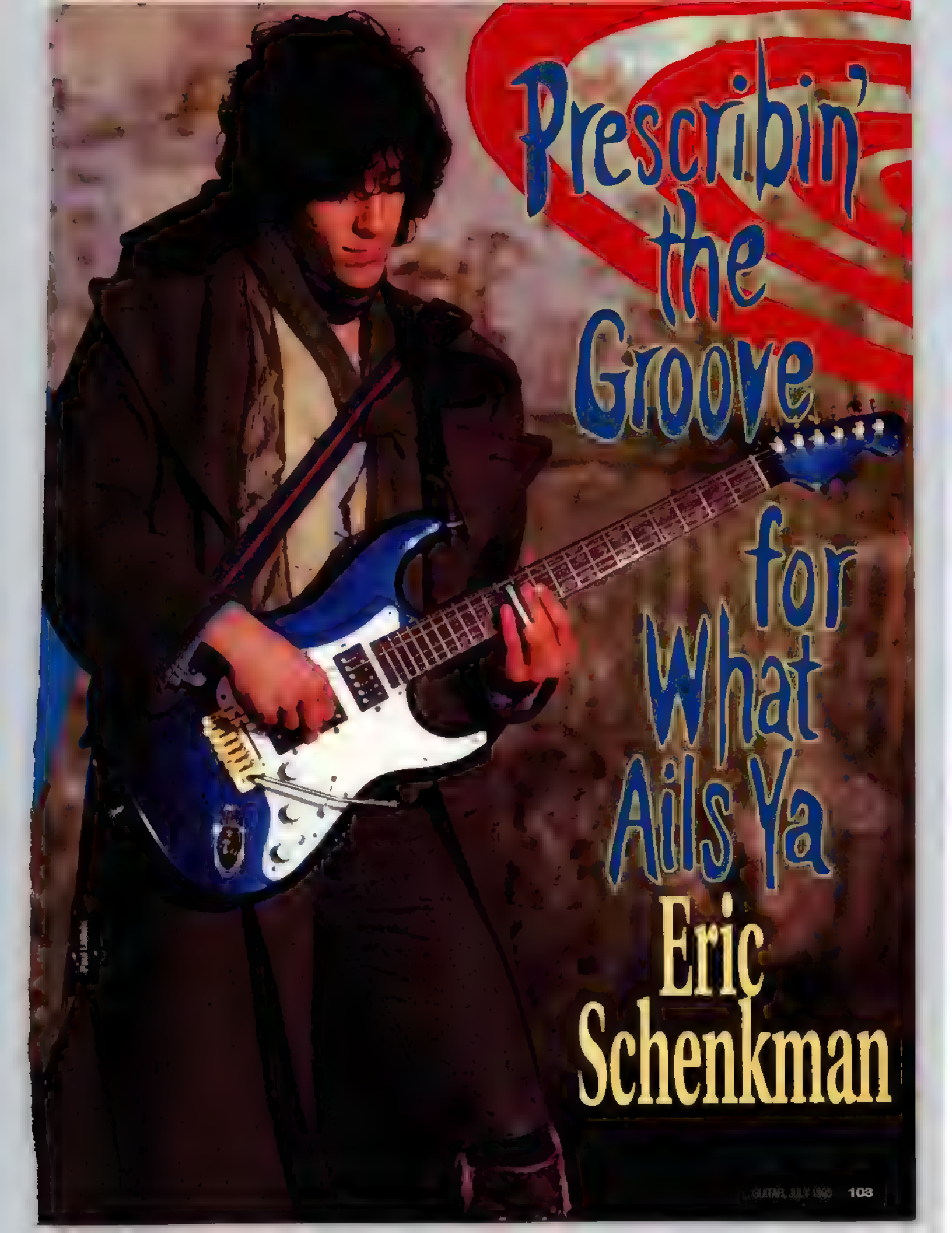
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# Spin

If there is a successor (or at least a rival movement) to the grunge phenomenon centered in Seattle and typified by bands like Nirvana, Soundgarden, Pearl Jam and Mudhoney, it might be called "neo-Dead" music. The "Dead" in this case refers to The Grateful Dead, that psychedelic '60s band known for their epic onstage jams and a devoted, near-fanatical following. Neo-Dead music reaches out more to the college circuit than the grimy, working-class clubs and rock dungeons favored by grungeophiles. Whereas grunge speaks to the abused, disenfranchised, and angst-ridden, neo-Dead is a smile to the music that inspires its audience to bop and Panic, Phish, and Colonel Bruce Hampton. Widespread the moniker has been ascribed to Blues Traveler, but by far the most successful practitioners of the form are the Spin Doctors, a band that is anything but retro. With their hit album, *Pocket Full of Kryptonite*, and several headlining tours under their belt,

# Doctors

by Jon Chappell

A full-page photograph of a man with dark, curly hair, wearing a dark jacket over a light-colored shirt, playing a blue and white electric guitar. The background is a textured, mottled brown and grey. In the upper right corner, there is a large, stylized red and white graphic that resembles a heart or a stylized 'S' shape.

Prescribin'  
the  
Groove

for  
What  
Ails Ya

Eric  
Schenkman



Paul LaRosa

Spin Doctors' bassman Mark White with Eric

the Spin Doctors finally have found success. But the going hasn't been easy. Initially their record company (Epic) treated them as something of a stepchild, preferring to lavish their affections and resources on the label's prodigal favorites, Pearl Jam. *Kryptonite* almost died on the vine, lying dormant for nine months before "Little Miss Can't Be Wrong" was released as a single. From there it was still an uphill climb until the album became the success it is today. For the Doctors, recognition has come not in leaps and bounds but in lurches and false starts.

That's all changed now. The success of *Kryptonite* spawned the release of *Homebelly Groove*, an 80-minute, live recording capturing the band's special improvisational magic. The Spin Doctors' music is a blend of funky, syncopated riffs, hook-laden choruses, overdriven reggae rhythms, and just about every other influence that has touched this quartet of groove-meisters. Mark White's indefatigable, popping bass careens along in lockstep with Eric Schenkman's unique hybrid of lead and scratchy rhythm guitar style. Add to that Chris Barron's sass-you-to-your-

face vocals and Aaron Comess' dead-on, propulsive drumming and you have a band that is highly eclectic, with a sound that can take you from retro-rock to modern jazz to funk to free-form without dropping a beat or missing a step.

In the midst of playing live shows, touring (this summer with Soul Asylum and Screaming Trees) and rehearsing new material, the Spin Doctors are also working on a third album, having

already recorded about half of it in Memphis. Does all this mean that things have gotten easier or harder? "I think we're working just as hard this time out," Schenkman says. "The pace actually has picked up a little bit so it might even be just a little bit more grueling than it was before in terms of wear on the body and mind. I know the band would have prevailed in any case, but it helps to have your record company lining things up for you."

One thing that strikes you about their music is how well-integrated the parts are. You can't tell whether a groove was bass-inspired, guitar-inspired or vocally conceived; all the parts are woven together seamlessly. Even a glance to the album credits proves futile—all songwriting credit is shared among the four members of the band. "A lot of the songs have communal credits," Schenkman says. "It doesn't mean that everybody wrote his part for every song. There's probably a balance for each and every song. What it does mean is that we all formed it and played it into its present state together and contributed to one or more aspects of it. Most of the

**"To me music is like a book that's too big to ever read. That's what I've always thought, and what I try to do is draw on my influences and have them affect my moods and then try to interpret them musically."**

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songs on *Homebelly* and *Kryptonite* were written when we were all working really closely together trying to write a whole mess of tunes. I always felt weird about how musicians didn't get credit for songs...where this guy wrote the sax lick but the bandleader gets all the credit. In history that's pretty standard. We were working so hard playing the clubs and every night the songs were evolving. So the authorship credit—regardless of where it started from—would be a much better vibe for all of us if we just said 'Screw the specifics of it.'

That kind of democracy and ego-checking carries over to Schenkman's musical relationship with bassist White.

White has formidable technique, complete with thumbing, popping and slapping. He comes to the music with a jazz head as well as a rock'n'roll soul. Schenkman often will play in unison with White in his unique blend of single notes and mini-chords. The result is a texture you couldn't pry apart with a crow bar.

"Mark's a great bass player and he's constantly doing things that I feel like I gotta speak to or speak with. And Aaron's the same way. Actually, it's the same thing with Chris, too. So then I have my natural inclination of where I would go," says Schenkman. "It's kind of like sitting around a table over dinner where there's four conversations going on and you

know you want to say something. I'm trying to tell these guys about something and they're trying to tell me about something. At the same time, though, the way that I play the guitar comes from more than that; it comes also from trying to not just be influenced by the other people. I've always been interested in playing the harmony against melody. My mom is a flute player and she always used to say to me, 'Oh, that's great, Eric, but where is the melody?' So it's kind of as far back as that. I was always trying to do my thing and then somebody else is always talking to me and reminding me about something else. I try and incorporate that. That's where that comes from."

But when pressed for the specifics of his style, such as on "Jimmy Olsen's Blues" wherein Eric ends up playing the riff in unison with White, he reveals why he's chosen not to limit his playing to a single-string melody. "That's just from listening to Mark and then trying to make the harmony happen, too. It's either coming from me or him because we're the only ones that have the capability of playing more than one note at a time. Mark has a very unique approach to the bass. I've never met anybody who goes that hard, whose work is so focused on certain things. I'm a very different player from him. I think we rub off on each other in a really good way."

That description certainly doesn't sound like a Grateful Dead clone. There's nothing loose or ragged about a Spin Doctors arrangement. So where did this association come from? "I think it's a loose comparison that people have tried to make specific, and when they try to make it fit to the music it only applies to a very small place. It comes more from the vibe in the house and the way that the audience and the band sort of interact together. People then mistranslate that over to the music. But it certainly doesn't apply to the way Mark and I relate or to the way the rhythm section locks up. Rhythmically, it's nothing like The Dead. It makes more sense to compare us to the Allman Brothers, who had a similar setup but were a much more rhythmically concise band. People like that buzz word of 'The Dead,' even if there are bands from the same era that are more appropriate to compare us to."

And even if they are known for their epic jams in their live shows, the songs on *Homebelly* and *Kryptonite* are quite economical and concise. All but one song on *Kryptonite* are of standard radio-length. Schenkman doesn't find any special problems posed by this sudden shift of gears. He can play with equal comfort a

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one-chorus guitar solo or an extended, free-form solo without agonizing over it.

"You gotta make it fit. I think the name of the game is to be tasteful about it. If you know you're doing this one arrangement, if you know that you have one chorus that's going to go down on tape and that that's the one people will listen to, you just have to get into that frame of mind. It doesn't matter that I've played the song 500 different ways. I try to approach it from a compositional state of mind, trying to get to the point. Just get to the point."

Certainly when approaching a solo there are things you know will work, especially if you've played them as much as Eric has. You develop a fondness for a certain lick or a position that you like to improvise in. Sometimes there is the tendency to string together licks, one from Column A, one from Column B. "I only do that to an extent and not in the way most people would think," he explains. "I try to remember the different kinds of moods that tend to happen in a particular song and I'll try to go for a couple of different feels, maybe. That's how I think about it. I would know what kind of vibe or mood I wanted to capture, and then it would be just a matter of getting to a point where I felt comfortable enough to communicate that. Then I might look back on the experience of playing the songs night after night and that's where the 'columns' come in. I would think about playing the song in a really aggressive way, and then playing the song in a very relaxed way, and let that influence my hands as I try to interpret what the vibe of the solo is going to be. Usually there's an image or a message behind most of those solos on that record; that's what I was going for."

Schenkman's guitar style is an amalgam of different influences. One can hear the soaring abandon of Jimi Hendrix, the solid, ripping blues of Stevie Ray Vaughan, and the modern jazz influence of his training while he was a jazz student at New York City's New School. He vividly recalls the first time he saw Vaughan: "I was in high school and I saw him just after he quit the David Bowie tour and went out with Double Trouble. I think it was probably the most incredible guitar concert I've ever seen in my life. I mean, everything about it—the sound, the way he moved and the way he played. After that I was instantly a big fan. He had such an amazing style, all his own, like in the song 'Tin Pan Alley' (from *Couldn't Stand The Weather*). He does those really fast runs that are just amazing. You just sit there and go, 'Wow, that's guitar playing.' The spark in his playing is really special and I think that's the kind of thing that

you have to keep in your mind when you're having a bad day."

Other influences can be found in specific places in his solos. For example, there's a great unison bending lick at the end of the solo in "Two Princes" that sounds like a pedal steel. "I love that kind of guitar, like the way Albert Lee approaches a steel sound. I love what he does with a Telecaster. Also the way he plays double-stops and brings the third in to make it sound like a steel. But I'm not really consciously trying to bring that into my playing. The 'Two Princes' solo was recorded at like seven o'clock in the morning, and I believe it was one pass. It was a very off-the-cuff thing. I was actually trying to do

something else and then I said, 'Screw it, I'm going to try something different,' and that's what it ended up being."

The most often-made comparison of Schenkman's playing is to that of Jimi Hendrix. And it is for Jimi that Schenkman reserves his highest praise. "I would be surprised if any guitar player could listen to Hendrix for any period of time and not be profoundly affected. Hendrix will show you how far you can take the guitar. I don't know of any other guitar player that goes in that many different directions with that much command of sound and composition. I think that was the biggest loss for the music world when he left the planet. I can't say

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enough about Hendrix."

In addition to his passion for Stevie Ray and Jimi and their obvious influence on the gritty side of his playing, there's also a cerebral side to Schenkman. His jazz approach, his modern sound, and his experiments in sonic colors and musical forms can be traced to his New School studies, where he met up with singer Chris Barron. His love of jazz shows not just in his eclectic approach to soloing but in his approach to music itself. "To me there's a lot of truth in jazz. I think that part of the beauty of it is that there's so much foundation and form implied by jazz music. The cats that can play it are really sailing, just cruising. Some of the rock players can do it sonically or with production but in a really great jazz player it's all right there, it's right in the harmony, it's in the treatment of the song. It's one of the things that made me look at my guitar and say, 'I've got to figure out something about this thing.'"



Recent Late Night with David Letterman appearance

Schenkman adopted the jazz aesthetic not by learning standards or learning Jim Hall arrangements but by formulat-

song, context or style."

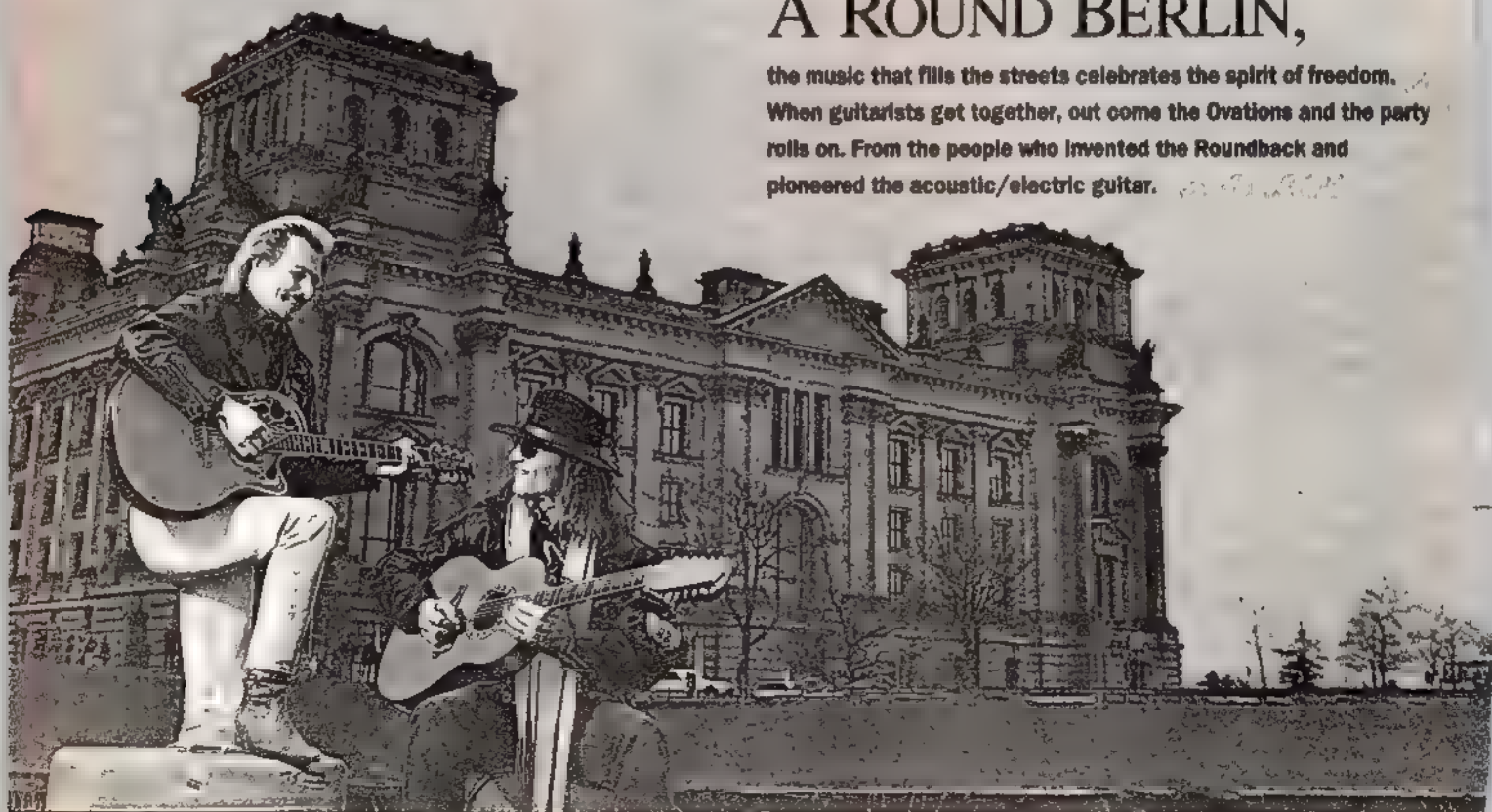
That sophisticated sound does come through in songs like "40 or 50." A strange

ing a philosophy toward his own music. "To me music is like a book that's too big to ever read. That's what I've always thought, and what I try to do is draw on my influences and have them affect my moods and then try to interpret them musically. [At school] I was trying to learn jazz for myself, not trying to sound like Jim Hall. That was incomprehensible to me. What I wanted to do was just understand the kind of music Jim Hall and others like him were playing. Years later, when I finally met Jim Hall and got a chance to see him work, I was blown away. He's another amazing player who's been through so many phases. He was the heaviest bebop cat and then he went into all this other stuff, like the fingerstyle things he did. But as for my own playing, I just try to apply what is relevant to the

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Spin Doctors live in New Jersey

and haunting piece, "40 or 50" seems to spring forth from sheer inspiration. It has none of the predictable qualities of a blues-based, pop/rock song. "Yeah, the guitar playing goes to a really weird place and then it kind of resolves. To me that's an important thing; you take it out there and then you come back. That song is a good example of playing and letting stuff influence you and then going with it. That was not a concocted solo, that was more like trying to just feel the tune and letting it tell me what the hell's going on."

Since he's constantly trying new things, one wonders if there are plans to experiment with the instrumental make-up of Spin Doctors. When you hear that full sound and frenetic funk, you have to remind yourself they are only a trio. It seems like Schenkman should be getting hazard pay. He's always moving; his right hand never stops, whether it's a 16th-note rhythm riff repeated *ad infinitum* or a blazing unison riff with the bass. With all his creative ideas one wonders if he could use, well, a little relief—something

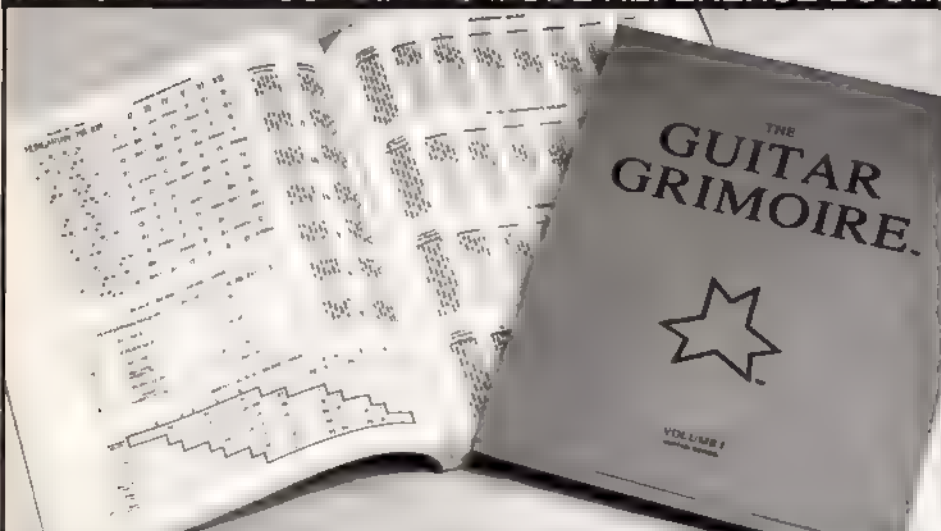
that might free him up a bit. "I think about adding a keyboard player or another guitarist, sure, but we would never do that until we get a chance to express ourselves fully with this setup. Part of the fun of it is that challenge to play all those parts myself."

"I love playing in other combinations. There's a band in New York where the guitar player and the keyboard player work together in such a way that a lot of times you're not sure who's doing what. Even if you're a guitar player, you say, 'Wow, was that a guitar? That was great!' And you look over and it's not the guitar player at all, it's the keyboard player!"

Meanwhile the Spin Doctors are recording their third album and Schenkman hints that there's no shortage of creative ventures there. "We experiment in the studio and then the challenge is to match that stuff live. I have dual feelings about adding anything else to the live setup because while it would free me up, in a lot of ways I think it would make me lazy. As I said, right now we're content with trying to put the studio records together and then going out and translating that in the trio as part of what we're trying to do. I'm never really sure what's working until it's been around for a while. I figure we're just getting started." ▀

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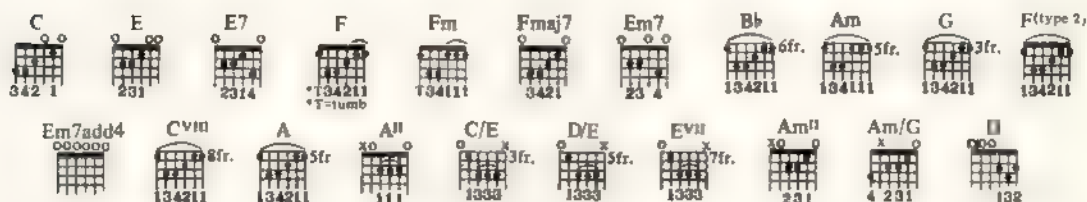


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# SPACE ODDITY

As Recorded by David Bowie  
(From the album SPACE ODDITY/Rykodisc)

Words and Music by David Bowie



Slowly ♩ = 68

Intro Fmaj7 Gtr. I (acous.) Em

let ring through-out *ppp* \*grad. cresc.

\*Fade in, next 8 bars.

Fmaj7 Em w/Fill 1 Fmaj7

Em Fmaj7 Em

Fill 1 (\*Gtr. II)

Harm. p mf

\*Clean tone w/echo & tremolo

C Em C

Ground Con-trol... to Ma - jor Tom... Ground Con-trol... to Ma - jor Tom...

*mf*

Em Am Am/G D

Take your pro-tein pills and put your hel-met on...

C Em C

(Spoken) Ten, nine, eight, seven, six, five, Com-menc-ing count-down, en-gines

Em Am Am/G D

on, four, three, two, Check ig-ni-tion and may God's love be with you. *lt/loff*

(Gtr. I out)

N.C. 8va-----

Full 1/4 Full

Full 1/4 Full

w/Slide-----

13 15 17 19 25 27 34

\*Slide continues past end of fretboard. \*\*L.H. mutes string over pickups.

Gtr I C E E7 F

This is Ground Con-trol\_ to Ma - jor Tom\_ you've real - ly made the grade\_ And the

8va

(Gtr. II out)

Fm C F Fm C

pa - pers want to know\_ whose shirts you wear\_ Now it's time to leave the cap - sule if you dare\_

F C E7

This is Ma - jor Tom\_ to Ground.Con-trol\_ I'm step - ping through the door\_

\*When slash is in parentheses play lowest note of chord only.

F Fm C

And I'm float - ing in a most\_ pe - cu - liar way\_

F Fm C F

And the stars\_ look ver - y dif - fer - ent to - day\_ For

Fmaj7 Em7 Fmaj7

here am I sit - ting in a tin can\_ far\_ a - bove\_ the world\_

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one flat (Bb). The melody is written on a single staff. Above the staff, the chords Em7, Bb, Am, and G are indicated. The melody consists of eighth and quarter notes, with some notes beamed together. The system ends with a double bar line.

Plan - et Earth\_ is blue, and there's noth-ing I can

F (type 2) Em7add4 C<sup>8</sup> VII E F (type 2) E G A C<sup>8</sup> VII E F (type 2) E G A

do.

Guitar solo I

Fmaj7

mf

Gtr III

w. slight distortion

sl

Em7

sl

sl

sl

AII

H

H

5

5

5

5

7

5 (5)

sl

2011

*mf*  
w, slight distortion

54

5f

H

---

3

---

---

3

234

—

←

(Gr. III out)

from bar

1

---

\_\_\_\_\_

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody with notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109

Though I'm past one hun - dred thou - sand miles,\_\_\_\_\_ I'm feel - ing ver - y still.\_\_\_\_

The first system of musical notation for "The Rose Tree" features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes, while the accompaniment uses chords marked F, Fm, C, and Fm.

And I think my spare - ship knows which way to go.

[illegible]

Tell my wife I love her ver - y much. She knows\_\_\_\_\_

Ground Con - trol to Ma - jor Tom, your cir - cuit's dead, there's some - thing wrong. Can you

•Bkgd. vocal doubles lead vocal next 5 bars.

G Em7add4 Fmaj7  
 hear me Ma - jor Tom? Can you... Here am I

Em7 Fmaj7

float - ing round my tin can, far a - bove the moon

Em7 Bb Am G

Plan - et Earth is blue, and there's noth - ing I can

F (type 2) <sup>① open</sup> C VII E F (type 2) <sup>② open</sup> E G A C VII <sup>③ open</sup> E F (type 2) <sup>④ open</sup> E G A

do.  
Guitar solo II  
Fmaj7

mf

Gtr. III

mf

Em7

P P P

sl

sl

sl

sl

AII

H H

P P

H 5 5 H

sl

sl

P P

sl

File 2 (Gtr III)

The musical score for File 2 (Gtr III) consists of two staves. The top staff is a single five-line staff with a treble clef. It contains five measures of music, each featuring a slurred eighth-note pair (G4 and A4) with a 'sl' (slide) marking above them. The bottom staff is a four-line staff, likely representing a fretboard diagram. It contains five measures corresponding to the top staff. Each measure shows a sequence of fret numbers: 8-10-8, 8-10, 8-10, 8-10, and 5-7. The first measure also includes a 5-7 sequence below the 8-10-8 sequence.

C/E D/E

*rake* *sl* *1/2* *1/2* *1/4* *sl*

E<sup>vn</sup>

\*w/slide gtr. effects (till end) *Begin fade*

*w/slide*  
\*\**steady gliss.*

\*Gtrs. picking 1st 3 strings ad lib while moving slide up & down neck.  
\*\*Slide up string in steady gliss. while picking specified rhythm.

\*Gtr. III *sim.*

\*Gtr. III continues to pick 1st string ad lib while moving slide back & forth over pickups, till end.

(Gtr. I out) N.C. *Fade out*

\*Slide gtr. effects continue for approx. 5 sec.

As Recorded by David Bowie  
(From the album SPACE ODDITY/Rykodisc)

*Words and Music by David Bowie*

**Slowly** ♩ = 68

## Intro

Email7

Ent

Fma17

Fm

Email 7

Em

Email?

Em

*fade in*  
(next 8 bars)

**PPP** *Fretless bass*

\*Wide vth. achieved by rapidly sliding L.H. finger back and forth.

C

Em

C

En

Διπλ.

Am/G

1790

Ground Con-trol to Maj-or Tom.

D/F\$

6

Em

Q

Em

Ал

Am/G

D/F#

N.C.

915

lo co

E

F

Fm

C

This is Ground Control to Maj - or Tom...

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GUITAR JULY 1993

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F Fm C F C

E7 F Fm C F

Fm C F Fmaj7 Em7

For here am I sit-ting in a tin can

Fmaj7 Em7 Bb Am G

F C F G A C F G A

(Guitar)

Guitar solo 1 Fmaj7

Em7 A C/E D/E

E C E E7 F

Though I'm past one hun - dred thou-sand miles...

Fm C F Fm C

F G E7b9 Am Am/G

D/F# C G

Fmaj7 Em7 Fmaj7

Here am I float-ing round my tin can.

Em7 Bb Am G F

C F G A C F G A Guitar solo II Fmaj7 Em7  
 (Guitar)

A C/E D/E

E

Begin fade

\*Bass gradually fades in and out till end.

(Bass out)

Fade out

# GOING DOWN

As Recorded by Jeff Beck  
(From the album BECKOLOGY VOLUME 2/Epic-Legacy Records)

Words and Music by Don Nix

Intro Moderate Rock ♩ = 90 (Piano)

(Band in) \*G5

*f* *sl*

*sl*

\*Chord names refer to piano and bass guitar throughout.

Full 1/4

(Vocal 'Whoa')

Full 1/4

Full 8va

Full (10) (10) (10) 15 10

CS 8va Full

Full Full Full Full Full Full Full P H P sl

Full Full Full Full Full Full Full P H P sl

steady gliss (Vocal 'Get it on!')

D5 Full

Full 1 1/2

trem. bar 1 1/2

sl P 1 1/2

sl P 1 1/2

sl

sl

G5

Well, \_\_\_\_\_

I'm go-in' down, —

1st Verse  
G5

down, down, down, down, down, —

I'm go-in' down, —

C5

H

Full

1/4

sl.

steady gliss

down, down, down, down, — down, —

I've got my

G5

H

Full

1/4

Full

1/4

sl.

D5

head out the win-dow and my big feet on — the ground,

G5

H

1/2

1/4

sl.

steady gliss

2nd Verse  
G5

Lis - ten She's gone, — gone, gone, gone, gone,

*sl*  
*steady gliss.*

*Full*  $\frac{1}{4}$

*Full*  $\frac{1}{4}$

*sl*

gone. — She's gone, —

C5

(4)

gone, gone, gone, gone, gone. — Ooh! I've got my

H *Full* *sl*

*Full* H

H *sl*

D5 G5

head out the win - dow and my big feet on — the ground, —

*Full*  $\frac{1}{4}$

*Full*  $\frac{1}{4}$

Guitar solo I  
G5

Take it off! Oh! Yeah.

P M trem. bar

2 1/4 1/4 2 1/4 1 4

5 3 0 (8) 0 3 5

3rd Verse  
G5

So, I'm go-in' down, down, down, down.

CS

I'm go-in' down, down, down, down, down,

sl

P.M.

down, down, down, down — Yes, I am I've got my

D5

G5

head out the win - dow and my big feet on the...

let ring-----

1/2 1/4

1/2 1/4

Guitar solo II

G5

trem. bar

C5

sl P

D5

\*Pull up on bar

G5

Full

grad bend

C5

8va

H P P

10

\*Catch 2nd string with bend.

Ooh. \_\_\_\_\_ Ow! Go - in!

4th Verse  
G5

I'm go-in' down, down, down, down.

G5 D5

down. Ooh. I've got my head out the win-dow and my

trem. bar 1 2 2 1/2 H

\*Depress bar before striking note.

G5

big feet on the ground. Ah. Oh!

Full 1/4 Full 1/4

15 17

5th Verse G5

Gone, gone, gone, gone, gone.

Full 1/4 P.M. 15 17 15

C5

Ooh! She's gone, gone, gone, gone.

trem. bar 3 3/4 P.M. H 1/2 1/2

15 17 3 5 3 3 3 3 5 3 3 (3)

Musical score for the song "Gone With My Heart". The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Moderato". The lyrics are: "Gone. I've got my heart with me." The score includes a piano introduction, a main melody, and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score ends with a double bar line.

head\_\_ out the win - dow\_\_ and my big feet on\_\_ the...

Guitar solo III  
G5

Fdbk.

Fdbk.

G5

H

H

*slight vib.*

H

C5

Full

grad. bend Full

Full

grad release

Full

G5

Full

D5

G5

1/2

sl

steady gliss

trem bar

1/2

1/2

6th Verse

G5

Well, I'm down, down, down, down, down...

sl

C5

I'm go - in' down, down, down, down,

sl H H Full 1/4

H

G5 D5

down. I've got my head out the win - dow and my

Fdbk (8va) trem. bar P.M.-----4

Fdbk

G5

big feet on the ground, yes, I have. Well, you

Full P.M. P.M. P.M.

D5 G5

walk out the door and I crawl right out there.

Full 1/4 Full 1/4

As Recorded by Jeff Beck  
(From the album BECKOLOGY VOLUME 2/Epic-Legacy Records)

(From the album **BECKOLOGY VOLUME 2**/Epic-Legacy Records)

**Moderate Rock** ↓ = 90

G5

**Base Fig. 1**

The image shows a musical score for a piece titled "C5". It is written for piano and guitar. The piano part is in the upper staff, and the guitar part is in the lower staff. The guitar part includes a capo on the 5th fret and a key signature of one sharp (F#). The score is divided into three measures.

**Measure 1:** The piano part starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and an eighth note C5. The guitar part starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and an eighth note C5.

**Measure 2:** The piano part starts with a quarter note D5, followed by an eighth note E5, a quarter note F#5, and an eighth note G5. The guitar part starts with a quarter note D5, followed by an eighth note E5, a quarter note F#5, and an eighth note G5.

**Measure 3:** The piano part starts with a quarter note A5, followed by an eighth note B5, a quarter note C6, and an eighth note B5. The guitar part starts with a quarter note A5, followed by an eighth note B5, a quarter note C6, and an eighth note B5.

G5 D5

G5 (end Bass Fig. 2)

3rd Verse  
w/ Bass Fig. 1  
G5 4 C5 2 G5 2 D5 G5

Guitar solo II  
w/ Bass Fig. 2  
G5 4 C5 2 G5 2 D5 2 G5 2

4th, 5th Verses  
G5  
Bass Fig. 3


C5 G5

1. D5 G5 (end Bass Fig. 3)

[illegible]

Guitar solo III  
w/Bass Fig. 2  
G5

4 C5 2 G5 2 D5 2 G5 2

[illegible]

6th Verse  
w/Bass Fig. 3 (1st 8 bars only)

G5 4 C5 2 G5 2 D5

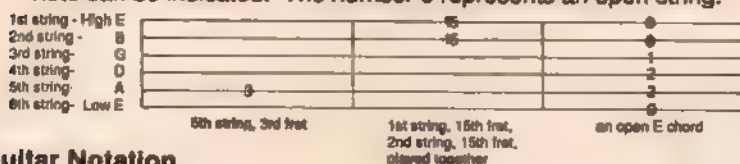
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

[illegible]

The musical score for 'Dance of the Sugar Plum Fairy' is presented on two staves. The top staff is in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a D5 chord and a 9th fret marker. The melody consists of eighth notes in the first measure, followed by a half note in the second measure, and a half note with a 1/2 measure rest in the third measure. The bottom staff is a guitar fretboard diagram showing the corresponding fingerings. The first measure contains a sequence of fret numbers: 5, 5, 5, 5, 6, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. The second measure shows a 5 and a 6. The third measure shows a 5 and a 1, with a 1/2 measure rest indicated above the staff.

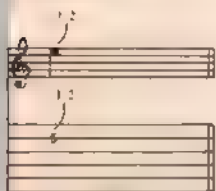
# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.



## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up a step (one fret)



**BEND:** Strike the note and bend up a whole step (two frets)



**BEND AND RELEASE:** Strike the note and bend up a half (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



**PRE-BEND:** Bend the note up a half (or whole) step, then strike it



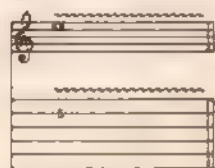
**PRE-BEND AND RELEASE:** Bend the note up a half (or whole) step. Strike it and release the bend back to the original note.



**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar



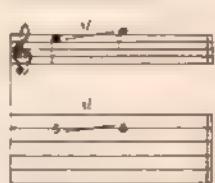
**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar



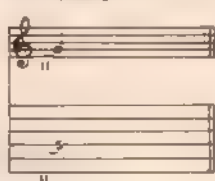
**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck



**SLIDE:** Same as above, except the second note is struck



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off



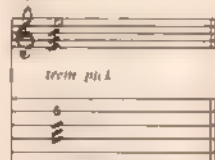
**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics



A.H. pitch E

**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch



**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge



**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given



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# amp questions

Alex Aguilar

Send Questions to: Amp Questions, P.O. Box 1490, Port Chester, NY 10573

**Question:** I have the new Peavey Classic 50 "tweed" tube combo. Is it possible to replace the 12AX7A preamp tubes with the English ECC83 tubes to change the tonal character of the amp? Is there a tube other than the EL-84 power tubes to cross-reference to?

—Timothy Price/Augusta, GA

**Answer:** In general, the two preamp tubes that you mentioned are synonymous. They are completely interchangeable. Originally, the 7025 was a low-noise military spec version of the 12AX7A/ECC83. Today these are available under 12AX7A/7025 designation.

According to the people at Groove Tubes, they offer two basic variations of the 12AX7A/ECC83. Their GT-7025 is a direct replacement for the stock 12AX7A, except that they claim it has a bit more gain and top end. Their GT-12AX7A produces slightly less gain with a bit of a warmer sound.

As far as the EL-84 power tube, there really is no substitute for this excellent sounding tube.

**Question:** I have heard that many bass players like to use the Sadowsky bass preamp as part of their sound. What exactly does this do? Don't all bass amplifiers have a built-in preamplifier?

—Gary Hanson/Red Bank, NJ

**Answer:** The Sadowsky bass preamp was designed as a tonal enhancement device. Much attention was placed on maintaining the inherent natural beauty of the electric bass sound without having the active circuitry make the instrument sound "cold" or sterile.

The unit provides approximately 12dB of boost in the bass and treble regions, with frequency centers at about 40Hz and 4000Hz respectively. With the treble and bass controls set to minimum the gain through the device is +2dB.

The unit is designed to work with instrument level signals and is not designed to supplant the internal preamplifier in any bass amp. That is, the Sadowsky circuit should go before the amp's internal preamp. The amplifier then amplifies the signal to the

required level for processing by the power amp.

The Sadowsky unit is also available in an on-board version for installation with in the instrument.

**Question:** I own a DigiTech GSP-7 effects processor with an MC-7 MIDI Controller, and a Peavey Bandit amp. I like to use the amp's distortion along with the GSP's distortion sound. This requires hitting both the controller footswitch and the amp's channel select footswitch together to get the right sound. Is there any way to switch both? Also, can I use the amp's preamp-out/power amp-in? Finally, can you recommend any books available on using effects, EQ, etcetera, to get certain sounds? —Justin Walsh/Kamloops, BC

**Answer:** If you like the distortion quality that you are presently achieving using the amp's overdrive plus the external effect, there are a number of ways to do the switching without doing a tap-dance on your pedals. The DigiTech PMC-10 MIDI controller, for example, is able to perform a wide variety of MIDI tasks such as complex patch assignment creation of detailed MIDI strings. In addition, there is a 1/4" switching jack available on the unit that responds to a MIDI-directed relay closure. This could change your amp's channels with one footswitch. Alternatively, any MIDI-controlled switcher that has 1/4" function jacks available (Rockman Octopus, Patchmate by Rocktron) will also perform the required switching duties.

As far as utilizing the preamp-out/power amp-in feature, I suggest you try plugging your guitar processor directly into the power amp-in jack of the amp. If the sound quality is to your liking in this fashion, the signal-to-noise ratio and overall performance should be superior.

There are several books and instructional videos on the market that are targeted towards achieving satisfactory results with guitar effects devices. Notable is *Getting Great Guitar Sounds* by Michael Ross. This book covers a host of topics from guitar pickups to amps and effects uses. The Henry Kaiser video *Electric/Eclectic* is also full of some interesting material. ▀

Alex Aguilar does custom amp mods and repairs at Aguilar Electronics, 1600 Broadway, New York, NY.

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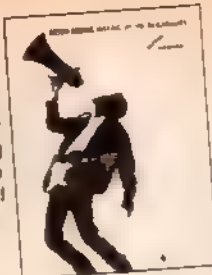
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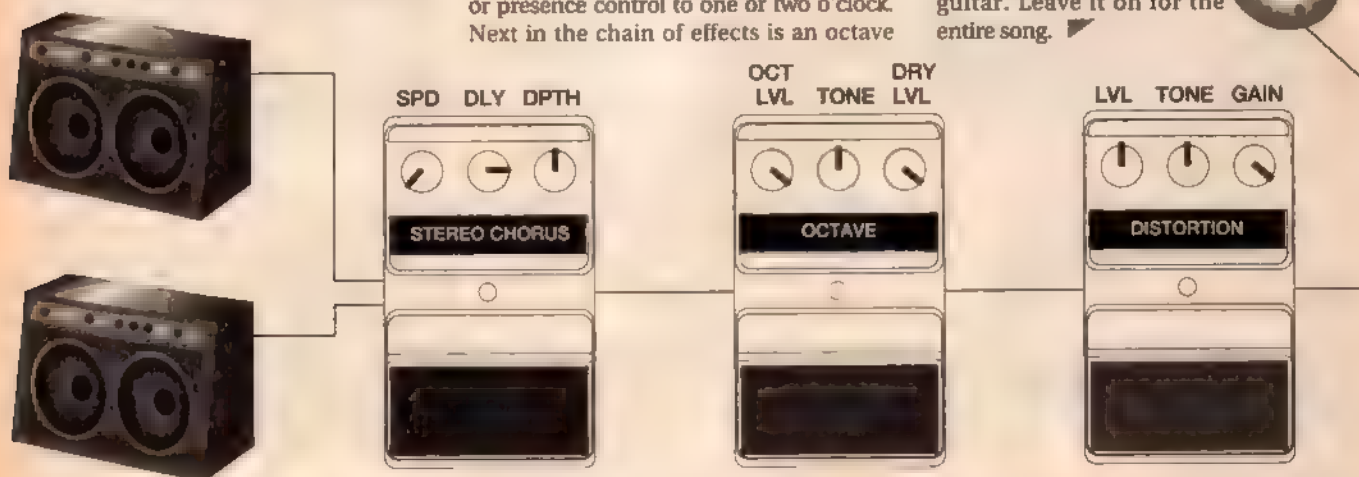
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To go for Randy's sound on "Over the

Mountain" from the Ozzy Osbourne album *Diary of a Madman*, start with a standard distortion pedal. Crank the gain control wide open, the tone at about mid, and the level set at a comfortable level (comfortable being relative). Pay close attention to the amount of distortion the pedal produces; many just won't have enough grind. If this is the case, switch to a metal type distortion but increase the tone or presence control to one or two o'clock. Next in the chain of effects is an octave

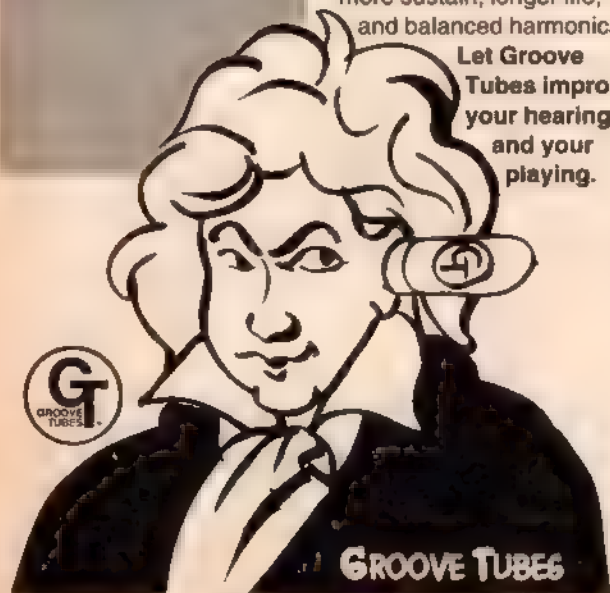
pedal for use on the first part of the solo. If you're lucky enough to have a real pitch transposer, set it for one octave down using a chromatic scale type and play the high part. Keep in mind this will not sound exactly like it does on the song but it will sound a lot closer than if you went without. Last is the stereo chorus set to simulate the doubled guitar. Leave it on for the entire song. ▶



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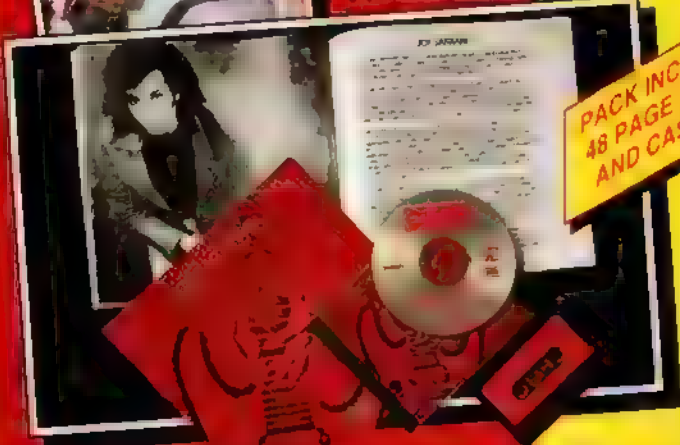
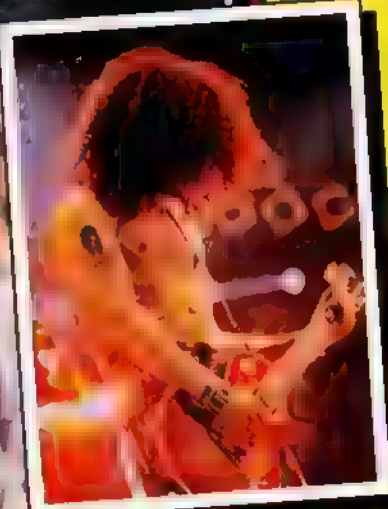
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# guitar questions

Barry Lipman

Send Questions to: Guitar Questions, P.O. Box 1490, Port Chester, NY 10573

**Question:** What can I do to increase my bridge saddles' travel to intonate for .013 gauge strings?

—Russel Van Vleet/Riverton, WY

**Answer:** The answer depends on what type of bridge you have. If you have a Strat or Tele type guitar, or any guitar with springs that push the saddles away from the back edge of the bridge, you can remove some or all of the spring to allow the saddle to travel a little farther back. On a Tune-O-Matic type bridge, sometimes turning a saddle around will gain a little more rearward movement. Most Floyd type bridges have more than one hole in the top plate to receive the intonation lock screw for each saddle. If you are out of travel for sliding the saddle backwards on one hole, try removing the saddle screw completely and seeing if there is another hole behind the one it was in.

If none of the above apply, you may have to remount the entire bridge assembly a little farther back. You will need to fill in the old mounting holes with wood dowels and redrill new ones behind them. In the case of tremolo bridges, some routing may be needed to allow for the bridge block to swing.

**Question:** I tried stretching my strings as

you suggest but my high E string keeps breaking when I stretch it. What should I do? —Timothy Johnson/Miami, FL

**Answer:** If your strings break when you stretch them, you are probably stretching too hard. Your high E string should be able to withstand a four- or five-fret bend repeatedly without breaking. There is no reason to stretch it any harder than that. Just be sure to stretch it repeatedly until it will not slip even a little bit.

If any of your strings break before they reach a five-fret bend or its equivalent tension, you may have a sharp edge at the saddle, nut, or even at the tuner's post hole. Another frequent culprit in string breakage is too severe an angle where the string passes over the saddle. This angle can be controlled. If you have a separate stop tailpiece and bridge, try raising up the tailpiece to ease the angle. If you have a bolt-on neck, try shimming the joint at the edge of the mortice farthest from the bridge, or if there is already a shim installed at the edge closest to the bridge, try removing it. This will tilt the neck to allow for a lower bridge saddle setting, thus relieving the angle.

**Question:** How do you set the intonation

on a guitar with a Floyd Rose Tremolo bridge? —Chris Kleibert/Baton Rouge, LA

**Answer:** The basic instructions for setting the intonation are the same for all bridges. You must move the saddles backwards or forwards until the note at the 12th fret equals the harmonic there. If the note is sharp, move the saddle back to lengthen the string; if the note is flat, move the saddle forward to shorten the string.

The most important thing to remember is to hold the guitar in playing position when you compare the note with the harmonic. If the guitar is not in playing position, the neck's flexibility will make your comparison invalid.

On a Floyd type bridge, you must loosen the string completely before loosening the intonation set screw. Otherwise, the string's tension will pull the saddle all the way forward when you loosen it. Make your adjustment according to your best guess, tighten the set screw, retune the string to pitch, and then re-check the intonation in playing position. You will probably have to do this two or three times per string to get it perfect. Take your time; perfection is possible, at least within the limits of whatever tuning meter you are using. ▀

## input

Continued from page 6

to use/innovate volume swells in his music. Eric should take a listen to "La Villa Strangiato" on the *Hemispheres* album from Rush. Please note, Eric, that this was done in 1978, several years before "Cathedral." I am sure that this is probably not the first example of volume swelling but it is one that I know of directly, prior to Eddie's use of them in "Cathedral."

I do totally agree with Eric on several of his points about narcissistic musicians! However, it is interesting to note that Eric points out that "all they seem to talk about is how much faster and better they can play than any other guitarist," then he turns right around and makes all these claims of Eddie Van Halen. I am not sure he believes what he is saying.

As a guitar player of 17+ years I have come to the conclusion recently that much of the music today is not worth listening to. Eric is right. It is all speed and/or technical excellence. It is not entirely music. Music must come from the heart and soul of the musician—not from the technically correct player trying to do nothing but mastermind the perfect scale at the perfect speed. Anyone can play fast. Few can play music. Music is not about speed, excellence, tech-

nical accuracy or jealousy of your fellow players. It is the translation of emotion into sound. When some of these modern-day players learn that secret, we will start getting great music again—as opposed to the mediocre stuff we are deluged with now that is nothing more than warp speed technobabble.

I think, Eric, that you may be a decent player yourself. However, you will never come into your own as a musician until you leave the idolization factor behind and realize that the world's best musicians are the ones you have never heard of! They are the ones in the dark pubs and the ones who play because they love the music—not for money, not for speed, not for accuracy and definitely for no one else but themselves.

Rowen S. Poole  
Pittsburgh, PA

I've never written to a publication such as yours before, but after reading Eric Anderson's letter (Feb '93), I felt compelled. Back in 1967 when I was 15 years old, a buddy and I sneaked into a country bar where his uncle was the drummer in the band. I saw a guitarist play an entire song utilizing nothing but the two-handed tapping technique. If you listen to The

Ventures' 1966 recording, "Green Hornet," the bumble bee effect is obviously created by hammering with the edge of the pick down on the neck. You can hear harmonic tricks on early Chet Atkins recordings from the '50s as well as on Django Reinhardt recordings of almost 60 years ago. These tricks are as old as the instrument.

It seems like every time one of these newer generation guitar players plugs a Les Paul into a Marshall and cranks it up to 11, they think they're the first to ever do so. Don't get me wrong—I love what Eddie Van Halen does, and he probably did discover these things on his own, but so have Robert Fripp, Neil Young, Leo Kottke, Jeff Beck, James Burton and the list goes on. Even Kurt Cobain has a sound that is totally his own. That's what it's all about. Nobody does Clapton better than Clapton. Nobody does Albert Lee better than Albert Lee. This business of so & so is better than so & so is as childish as "my dad can lick your dad." Sure I have my favorites, too. But there are so many great players. Remember, "variety is the spice of life." Thanks for considering my view on this matter. I think you have a great magazine.

Ed Hundley  
Cincinnati, OH ▀

Continued from page 30

"Oh, my God!" So we packed up and went to Los Angeles and recorded the first record in 11 days. We didn't sign the record contract until probably four months after the record was done. Everything just fell into place and the record company knew they couldn't pass up the opportunity.

**So you could have been screwed.**

Right, but they knew we were so happy to be doing a record that the thought of going somewhere else wasn't in the cards at that time. Plus we had a great relationship with Jason and, looking back on it, it's a pretty amazing thing. It probably sounds out of control but at the time the last thing on our minds was "Maybe we can get more money by going somewhere else." They gave us a great deal right off the bat.

**So what's good or bad about recording your work in 10 days?**

Well, [we did] the second one in 13 days so we're slowing up! Is that because you do so much preproduction that you're absolutely ready, or do you like the gun-to-your-head approach?

There's a few reasons. One is we were always a well-rehearsed band. Everybody always knows what they're going to do

part-wise. The second thing is we all need to be in the same room at the same time when we're playing. This is something I learned with the first record. In other words, if you take the bass player and the drummer and have them do the rhythm tracks and I'm not in the room, as a band we can't play the songs right. We keep forgetting who did what where and we can't get through the song. It takes forever. But if we're all in the room at the same time with the singer singing off mic to us, it's like a live show. We're really into it, everybody's looking at everybody, we get the song done right away. All the rhythm tracks from *Lizard* and for the most part on the first record were all one piece. No punch-ins for guitar, bass or drum tracks.

**So you record complete performances.**

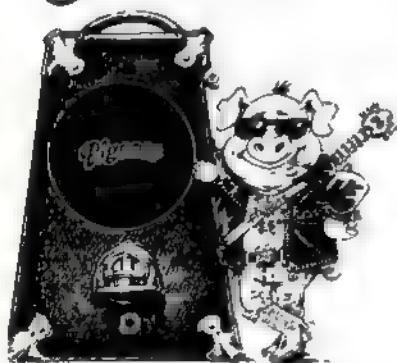
Complete performances on every song. Also, we'd record a song completely in that day. We don't record all the music and then go back and record the vocals two weeks later. We do the vocals and guitar solos that day. We do a song a day and sometimes two songs a day. It's a different approach than most bands take. I feel once we do the music I'm so inspired I want to continue work on that song—I want to finish it. I want to have that energy. And when the band has a

great rhythm track, I don't want to come back two weeks later and try to recapture that on a vocal or guitar solo. It usually works well for us. I don't think it's for everybody. On the next record, as we get older or we want to try different things, we can take two months. It has nothing to do with trying to be fast or trying to be hip or trying to beat the old Van Halen record or anything like that. I think the sacrifice is that maybe when you get done with the record you might have a few things where you think, "Oh, maybe we could have done this or that."

The advantage, which is far more important to me, is that the record has a raw edge to it. There's a life in the record, there's breath there you can see. You can feel the energy coming off the record. Nothing against Def Leppard—they're a great band and obviously they're selling a lot more records than I am—but there's some life lost when it takes three years to make a record. *Boston* is still a great record but for my personal taste I don't hear the raw energy in those tracks as I do on the first Van Halen records. The first Van Halen record is amazing. It's one of the best records for that reason—it's just a band going in there and going ape shit. To me

Continued on page 148

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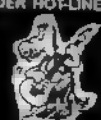
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# resume

## John Stix

**NAME:** KARL KORNFELD **AGE:** 28  
**ADDRESS:** P.O. Box 512, Lincoln, MA 01773 **INFLUENCES:** Marty Friedman, James Hetfield, Stravinsky, Schoenberg, Shostakovich  
**EQUIPMENT:** Rewired Jackson Soloist, Custom Hosono Soloist  
**PERSONAL STATEMENT:** I began playing electric guitar at age 14 when my brother-



**KARL KORNFELD**

in-law gave me his old Telecaster copy for my birthday. I immediately took it apart to see how it worked and have been performing my own repairs and modifications ever since. I studied music theory in high school at age 16, several years before I took my first guitar lesson. I was almost completely self-taught until I went to GIT where I studied with Paul Hanson and Paul Gilbert, among others. While at GIT my musical tastes shifted from saccharine, commercial metal to more dissonant and abstract works such as Cacophony's *Speed Metal Symphony* and Stravinsky's "Rite of Spring." While there I also developed a preference for the music of Russian classical composers such as Mussorgsky, Shostakovich and Prokofiev.

Most of the music on my *Portrait of the Artist as a Young Cube* was written in manuscript form on computer without benefit of a guitar or any other musical instrument—including passages which sound like improvised solos. After the composition stage my task is to figure out how to play what I've written, which is frequently not easy. This laborious and sometimes painful process has yielded pieces of music with which I am much more satisfied over time than the standard "What's Easy To Reach" rock'n'roll method.

Most recently I have been writing for formats other than guitar bands such as string quartet, jazz band, piano, full orchestra and various combinations thereof, as well as getting into scoring for film

and video. My goal is to be a music professional whether teaching, composing, playing guitar or whatever. I fully intend to study music for the rest of my life.

**COMMENT:** *Much of Karl's work reminds me of Cacophony's Speed Metal Symphony, but with much needed and well spaced breathing room. Perhaps it's simpler to call it "James Hetfield for symphony." It's heavy, it's composed and shows the way that computers are starting to interface with metal musicians.*

**NAME:** KEVIN J. VIGIL **AGE:** 26  
**ADDRESS:** 835 North Buchanan Street, Arlington, VA 22203



**KEVIN J. VIGIL**

**EQUIPMENT:** Paul Daniel McGill classical  
**PERSONAL STATEMENT:** I began playing folk music on the guitar at age eight. In high school I discovered rock'n'roll and jazz. At the age of 18, I began my studies in classical guitar and stuck with it. I like to perform music from the traditional repertoire but find my strengths in 20th Century music. I hold an M.M. from Yale University and a B.M. from Memphis State University. My teachers have included Benjamin Verdery, David Leisner, and John Stover. Aside from my former teachers, my compositional influences include Stepan Rak, Robert Beaser and Roberto Sierra. I have written articles that have been published in the *GFA Soundboard*, the *ASTA Stringendo*, and the *European Guitar Teachers Association Journal*. I perform frequently as a soloist and as a member of Duo Con Brio with my wife, flutist Barbara Vigil. I currently reside in the Washington, DC metropolitan area where I am an adjunct professor at Northern Virginia Community College (Manassas Campus). I look forward to a future as a composer, teacher and performer and hope to record a CD of my own music within the next couple of years.

**COMMENT:** *I'm out of my home turf when it comes to judging acoustic classical guitar, but as a music lover I'm enthralled with Kevin's two programmatic pieces. His competence as a technician and ease of playing take a backseat to his compositional brilliance as a wordless storyteller. Like all the best music, you need not be a musician to hang on every word (ooops!) note.*

**NAME:** JOHNNY GALE  
**ADDRESS:** c/o French Management Enterprises, 165 W. 91st St., Suite 6A, New York, NY 10024 **INFLUENCES:** Eric Clapton, Jeff Beck, Jimi Hendrix  
**EQUIPMENT:** '54 Strat, '59 Les Paul Standard, '66 Fender Bassman head, '68 4x12 Marshall bottom with Celestion "greenback" speakers  
**PERSONAL STATEMENT:** I was born in New York City and became interested in the electric guitar after hearing *John Mayall's Bluesbreakers* featuring Eric Clapton. Clapton's playing on that album



**JOHNNY GALE**

spoke to my soul and I decided that I wanted to learn and understand all of the nuances of his playing style. Between Clapton's soulfulness, Beck's technical abilities and Hendrix's all-around artistic brilliance, I developed a guitar playing style that could emulate the entire spectrum of tones without the use of any boxes or pedals. I have played in a variety of blues/rock bands in the tri-state area and have developed a cult following based on my guitar style. I am currently working on an LP's worth of material, hopefully to be released soon.

**COMMENT:** *Gale rocks the blues with the aggression of Gary Moore, but he does it with pure tone and none of the processing! This guy's got it all: nuance, note choice, vibrato, and a dangerous rock sensibility. Listen up—Johnny Gale is the real thing.* ▀

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Continued from page 70

between comic book hilarity and picaresque tragedy. There are nightmarish tunes like "My Name Is Mud," about attitude adjustment with a baseball bat, and "Bob," a narrative about a friend of Claypool's who, the lyrics relate, "hung himself in the doorway of the apartment where he lived." "The Ol' Diamondback Sturgeon" returns to Claypool's favorite pastime, fishing. "Nature Boy" is a bizarre tale of a man working to strengthen certain sexual muscles, while "Pork Soda" is about...soda made of pork.

"The image of this high-cholesterol, high-calorie beverage leapt out of my mind and caused quite a stir of laughter among us, so it became something," the lyricist admits. "The two words together invoke so many visual images for me.

"We've never felt we had to put the brakes on our music. There's not really a conscious effort to maintain that balance. We've spent so many years playing for so many people in little places and struggling. You spend so many years as a youth trying to find that formula. Once you find it you just have to go with what you know and relax or else you'll go nuts."

*Pork Soda* also contains an Irish jig played by Claypool on mandolin; a solo drum piece, "Wounded Knee"; a heavy dose of both electric and acoustic upright bass, "The Air Is Getting Slippery" featuring Ler on banjo; and the eight-plus minute instrumental "Hamburger Train," a tour de force of LaLonde's rip-sawing guitar. It's a razor-sharp recording, bulging with sound but made with little overdubbing, captured mostly live in the band's rehearsal space. All in all, *Pork Soda* is a healthy musical step forward from *Cheese*, even though it may be a nutritional step backward.

"An eight-plus minute instrumental is something that couldn't have been on previous records," Claypool relates with a laugh. "That's fully a jam. We use the term 'hamburger train' every day—it's part of the Larry and Les lingo. The bass and drums were recorded in one take. We thought it was cool and were going to use a portion of it. Then Ler put his guitar part down and we ended up liking the whole thing so we said, 'Why not?'"

"Larry definitely has stepped out on this record," says Les. "He's got a lot of his tones and stuff more together. Most of the time he improvises. We'd only written half the record, if that, when we went in to record so a lot of it came about in the studio. Some things developed over the course of a few weeks while something like 'Hamburger Train'—*ppfft*, there it was.

Continued on page 174

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Continued from page 145

that's what rock'n'roll is about. It's that energy, that life. But there's great records that take a long time to make. It's just what you want to do as a band. Queen's also one of my favorite bands and they took their time making records. It's really our personal choice more than anything else.

**You guys were well-rehearsed. Are the solos rehearsed?**

No, actually I improvise all the solos. It used to take me about an hour to 90 minutes to nail the solo down. I'll go in there and I'll have an idea and the engineer and me will just sit in there and roll over the tape a few times. I'll start jamming till we record a few tracks. I'll record about six of them and listen back to all of them, trying to figure out which was the best. Then I'll erase everything and go out for a fresh track and usually that's the one. I'm happy about every guitar solo on *Lizard* and there's not one punch-in. They're one-take solos, beginning to end.

**How do you get in shape to record?**

I have a really weird thing. When I don't play guitar I get better than when I'm playing all the time. It's strange, and I know it doesn't make very much sense. It's probably not a good practice thing for everybody else, but when I sit down and start practicing and really try to get the chops thing happening, I get faster or the picking gets more in control but I get really stale ideas. It just doesn't sound very fresh with a lot of emotion or feeling or fire in the playing. But if I don't pick up a guitar for a week and then play, ideas come pouring out of me because I have such a passion to get on top of the instrument. It doesn't make much sense. We're playing the whole time during rehearsal for the record, and we're demoing, so by the time I get in

there it's not like I haven't played guitar but I'm not overdoing it either.

**With such a variety of styles, how do you decide what to record?**

I'm constantly writing songs that we're considering putting on the record. The balance of the record is that we all picked our favorite songs from preproduction and live. The song "Freedom" was done last-minute in the studio. It's a riff I wrote right before we went into

when the music gets very cerebral and visceral. It gets really happening. I like that in a record. We can still have a punk edge but at the same time keep some degree of musicality in certain areas of the record, too.

**How does the first record hold up for you now?**

I love the first record. There are some edges or some things I might have changed. That always annoys me when a band comes out: they do a record, they go on tour for it, and all their press says "It's the best record, we believe in this record, it's the greatest thing." Then they do a new record and go, "Looking back at it, the first record really sucked and the new record's the best record." I think *Lizard*'s a better record based on the fact that I'm happier with the band, I'm happier with the material. The material's more focused on this record. There's more of a lyrical link through the whole record. I'm happy with the sound on *Lizard*. It's more raw to me, more aggressive than the first record was. But the first record is great material and it was a great time for the whole band. "Cruelty" sounds to me like you're playing a vocal melody. I know I've heard that melody before.



recording. Everybody loves the playing on the riff but we had no vocals. Matt was counting on the fact that we wouldn't get done fast enough to do the track but we did and he had to write the vocals in 45 minutes. That's a really raw track on the record, really fresh, and I like it for that reason. You can tell "All I Want" has been worked on. We demoed that and it went through a lot of different stages. Same thing with the song "God of 42nd Street." That's what I like about the record—there's valleys and peaks. There is a lot of raw energy and there's times

The first little intro thing...I hope I don't get sued for using "When The Saints Go Marching In" because that's what I ripped it off from. It's a variation on the theme.

**In "God of 42nd Street" you play "Unchained Melody" on slide.**

Wow! Holy shit! Oh no, I didn't realize that! You're killing me here. It's the riff police! Well, if you can't rip it off, what can you do? There's a great quote that goes, "There's no such thing as a totally original artist, just an amazingly talented plagiarist."

**"I've got a very short attention span and never had the patience to sit down and completely learn any cover tune all the way through but I could play about one minute of every song ever written."**

When you're putting it together, do you say, "Let's go for the dichotomy of one against the other"? Is that so intentional?

That's why I love bands like The Beatles, because vocally they were so melodic. There was always a melody there. And I don't care how heavy the music is, I think there should always be some sort of melody going on. I really like the appeal of doing something exceptionally heavy, musically, and at the same time retaining a vocal melody that is—dare I say—pop-ish or that has that kind of flow to it. It brings both worlds together in the sense of The Beatles meet Metallica. I've always liked contradictions musically. If the song's heavy and really aggressive, I always like the challenge of doing something really melodic over the top of it.

"My Dog" has these dissonant chords and a jam. Tell me about it.

Our singer has the unfortunate ability to have his dogs constantly being run over out in front of his house. Literally everyday he said one of the herd is missing. I was joking around one night and I wrote this little abrasive punk piece. After we got done with it I thought it was kind of cool because no one's ever written a musical piece that kind of captured the emotional torment of walking outside and seeing your dog hit by a car. It's probably one of the most traumatic experiences that you can go through at that time in your life.

The ESP is your main guitar?

Somebody built me an ESP guitar modeled after a guitar I built when I was a little kid. I haven't found anything else like it since. It has a Duncan distortion in the bridge, and a Duncan custom in the neck, and it's got very high frets. It's almost like an old-sound, Stratocaster-feeling neck and a Floyd Rose. Most of the record was done with the ESP guitar.

I recall you use a Boss pedal for your live rig.

It's my guitar into the overdrive, split into an inexpensive Boss Stereo which feeds two Paul Rivera heads. One of the heads has a Roland SDE 3000 loop for delay.

"Love is on the Way" actually reminded me of White Lion.

Mike Tramp is a good friend of ours. That thrills everybody. Matt and I got into a fight, and Matt was saying, "I'm the singer, I want to sing a ballad, people like ballads." I was like, "Well, I don't have a ballad written and plus I'm not like a take-out menu. You just can't come to me and say 'I need a ballad, write me one.'" So sure enough, the next

day I wrote the ballad. And I think it's a typical ballad but I think some of the production things we did on it are different. There's no drum other than the bass drum that goes in the choruses. I used the [Korg] M1 on it and I used a fretless bass [patch] on the M1. It's really low, so there's no actual bass guitar on it. It's really clean and simple but it's different than the typical rock ballad, where it bashes in at the end of the power chords. I don't think it's a standard, formatted ballad. It does have some different twists to it.

What acoustic guitar did you use?

Believe it or not it's that Chet Atkins Gibson model, which isn't even an acoustic guitar. It's a nylon string electric. When I bought it I thought it was kind of like an acoustic-electric, but it hardly makes a sound without being plugged in.

The beginning of "All I Want" reminded me of Pete Townshend on *Empty Glass* using the guitar as keyboards.

Yeah, that's kind of what I do on that track to do something a little different. I like the idea of setting up the song with a little musical intro just to give it a little kick start. There's a 12-string Ovation, there's one of the ESPs through the all-encompassing Zoom unit.

With "Chanel" in mind, do you have some jazz roots or are you making fun of it?

I couldn't play jazz if my life depended on it. I don't even want to get near saying that—I'd probably get killed by jazz purists. No one in the band can play anything that even remotely comes close to jazz. I wrote the song in the room one night. We just decided to play it, and the drummer [Phil Varone] doesn't know how to play with brushes. Matt and I sang the vocals live at the same time on the same mic. So that whole song was basically live. It is kind of funny because there's a lot of people listening and saying, "What a great song, it's so cute." Then all of a sudden they listen to the lyrics and are like, "You guys are really screwed up." That was done on a 50-year-old guitar, made in Sweden. Some guy pulled it out of a closet at the studio. I put new strings on it and just went for it. It's a pretty cool sound, actually. Right into the board.

What's the *a capella* bit at the end?

It's just me and Matt copping a feel. It's actually the vocals from the intro without the music. It's the same as in the intro but we thought it was really weird and we thought it would cause some kid to go out and kill people so that we'd get a lot of press this year. ▀

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# "AaAAAaaaaAAAUuuuuuuuuUGggggGHHh

Continued from page 73

Still, John and Robby's view of their own talents, which often borders on self-deprecation, makes one wonder if they really do regret the lack of formal music study. Doesn't it ever inhibit the writing and playing?

"I think it kind of enhances it, because you can find more of your own thing when you don't have as many restrictions placed on you," says John. "Maybe it wouldn't hurt to learn a few new things just for variety, because I'm pretty set in my ways. I was just always really undisciplined about the whole thing, but I think it's good because I definitely have my own style of doing things now."

"Not to get too lofty about it but it's kind of like growing up Catholic," adds Robby, an intelligent guy bent on not appearing too intelligent. "When you grow up in a Catholic family there's certain things that you just don't do. And it's just like when you are brought up from age nine on the circle of fifths and musical theory—there's certain things that you just won't do. We've had trouble when we started bringing producers in to do our records. They'd say, 'You can't put those two notes together!' And we'd be like, 'Why??' And he'd run to the piano and go 'Because look! It doesn't work!'"

"And then you play it together, and it sounds great," John finishes.

Making a trio sound great isn't necessarily tough on album, but filling up as much space as the Goo Goos do live is not an easy trick. Johnny takes a few cues from Bob Mould (a favorite of the band since his Husker Du days), letting open strings drone in overdrive while he sinks into his leads. Because this can limit the key one writes in, Johnny often frees himself up by clamping on a capo and, more recently, using alternative tunings. Robby has his own approach:

"We've always had to figure out afterwards how to play our records live. A lot of things have double guitar parts, so I may change my bass parts a lot. I play the octaves and whack the strings that are muted and everything else when the solos come up, just to fill in the gaps."

"Live it's really kind of weird," Johnny interjects. "Sonically you can do things at 120 decibels that you can't do in a controlled environment. A thing where you'll just crank your guitar as loud as you can out of the monitors and it feeds back into the vocal mic and it's coming off this way and that, creating this really wild sonic environment—it's a whole different animal. It's a lot rawer.

And it's a lot of fun sometimes."

Two more things the Googs share: love of volume and love of fun. A close listen to the band's latest release, *SuperstarCarWash*, points back to the louder, rowdier days of their punkish beginnings. George, Robby and John kept warm from the notorious winters in Buffalo, New York by playing the local clubs and drinking many, many beers. They thrashed about in '87 on their self-titled, self-produced debut with songs like "Hard Sores" and "Don't Beat My Ass (With a Baseball Bat)." At the time, Robby was the sole vocalist, heading up their distinctly Ramones-like songs with his trebly rasp. As Johnny got more confident with his vocals, he sang lead on a few cuts for *Jed* two years later. By 1990's *Hold Me Up* the vocals were split 50/50; likewise, the band's sound was beginning to split between redlined punk and soaring power pop. Fans worried that the Goo Goo Dolls were growing up. John reflects, "You get a little older and you just get more comfortable living inside your own body."

"You lose a little hair..." Robby adds.

"I mean, we were a bunch of snotty little punks back then. We were all 23 and 22 years old," John continues with a laugh. "We had the world by the balls and we hadn't really seen it. You never see it, so you think you know what the fuck's going on. And then we went out there and got the old emotional sucker punch. So you grow up."

"The world doesn't need another Ramones," the bassist chimes in. "We already have one, and they will always be here! If it's natural, you might as well

change. And the question is, are people going to go along with you."

The Goo Goo Dolls sustained another change between *Hold Me Up* and *Car Wash*, this one less under their control. Having worked and become close friends with producer Armand John Petri over the previous two albums, the band was influenced by their label to bring in bigger-timer Gavin MacKillop (The Church, Toad The Wet Sprocket). MacKillop has an ear for boomy drums and a generally wetter sound than the band was accustomed to.

John: "This album is a bit more produced than our other ones." Rob: [echoes] "ones ones ones..." John: "Y'know y'know y'know what I'm sayin' sayin' sayin'?" As the two laugh, Robby goes on: "I think that while we were doing our last record, *Hold Me Up*, Armand made us a better band. We weren't that good of a band when we started that record, and I think by the time we were done he got quality performances out of all of us. So I think Gavin kind of walked into a much sweeter situation. We knew how to play—not spectacularly or anything, but we knew how to play. Gavin definitely took us in a different direction than where we may have been, and that very well may be a great, great thing."

John adds, "Armand always jokes about it saying, 'So I get to break the horse and this guy gets to ride it home.' But Armand Petri definitely made us a better band because he throws his own vibe. Petri is like—"

"AAAAAAAAAAAAUUUUUUUUU-UGGGGGHHHHHHHHHHHHHHH!"

"Just like that. 110 degrees all the time. Our recording session with Armand was like being in a boxing match for six weeks. But it was great because that energy came across on this record, and this was something new."

Through the changes in style, labels, and production, the Goo Goo Dolls have been able to maintain their refreshing simplicity. Like most bands, you can get a hint of their philosophy by the sophistication of their equipment—or lack thereof. Johnny (who says he's still "totally embarrassed" to walk into a music store and try out an amp) describes his guitar collection. "I've got one guitar with one EMG pickup in it. That's it. And a volume knob. It's an ESP Strat. Nothing pointy—I'm afraid of pointy guitars." His amp setup is not much more complex, involving a pair of Marshalls, a Pierce head (made in their native Buffalo), and "a Pignose with a [Shure SM] 57 jammed inside it which our soundman cranks for the guitar solos."

Continued on page 152



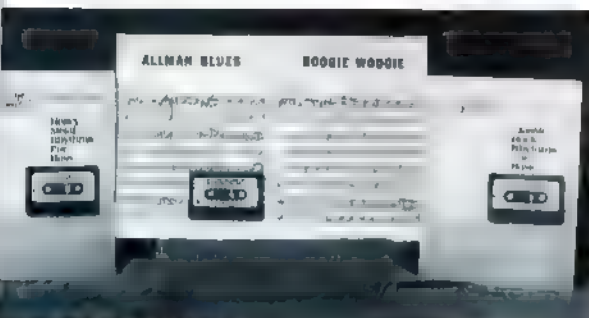
Robby, Johnny & George

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HhhhhhhhhHHH!!!” — RobbY

Robby also swears by his Pierce, and plays either an '82 reissue of the '64 P-bass or a black '74 Precision, which he prefers. He had the tone control disconnected 'cause it bugged him.

Though all three Goos readily acknowledge their mutual love for bands like The Replacements and Husker Du, the incessant comparisons have become tiresome. Given the chance to vent, Johnny comments, "Y'know what? The first time I heard a Husker Du song I was like 19. And I said, 'Holy shit, that guy plays guitar like me!' I don't know if you believe in parallel development or something...I can't say those people didn't influence me, but I was already playing like I play. I just related to it because it was kind of like what I was doing—this really melodic, hard, kind-of-punk-rock stuff. A lot of that grows out of not knowing what the hell you're doing. We're just another band like those bands. I don't think we're these stepchildren."

He continues, "I've always liked the power of heavy metal bands but hated the music because there's just absolutely nothing to latch onto—well, there's a lot of great metal bands now, like Alice In Chains. But something that I always want-

ed to do was take that big, humongous, thick guitar sound and actually do something, in my opinion, of value."

"But you can find good stuff *everywhere*," Robby counters, "if you're willing to cross boundaries to hear it. It's like the En Vogue girls say: 'Free your mind and the rest will follow.' Well, George Clinton said 'Free your mind and your ass will follow,' but this is the '90s—you don't say 'ass.' The ass is a taboo place in the '90s!"

Johnny comments on his own hopes of reaching the listener. "When I'm writing, I'll just see if two or three days later I remember the song. If it was good enough for me to remember—'cause I'm like Joe Average Music Taste—then someone else will."

"But I always think to myself, 'Shit, man, I'm never gonna be able to write another song as long as I live. I know it, I ain't never gonna write nothin' again.' And then it'll come from out of nowhere—boof, it'll hit you. Mostly walking down the street or sitting on the toilet at four in the morning."

Robby, unable to resist, bursts into a laugh. "Clear your ass and your mind will follow!"

Robby, Johnny and George have been laughing at the ridiculous nature of the music business for close to a decade now, all the while trying to navigate their way through it. Only in this past year were they able to give up their day jobs, and they know they're not headed for a life of Lear jets and Lamborghinis.

"I'm not gonna tell you we've made it, because we haven't by any means," says Robby. "But now that we're sitting up here on the 26th floor of Warner Brothers, or wherever the hell we are, it *amazes* me that they still let us do our records. And seven years ago we'd be making jokes about being interviewed by a guitar magazine. In fact, we did! There was no possible way. I think it shows that things in general are moving in a positive direction, and I think that's a really good thing. I'm excited that guitar players can find something out from bands like us."

Johnny concludes, "We've been spared the shredder. No one's come in and tried to reshape us into what we don't want to be. And if that day comes, I know in my heart of hearts what's gonna happen. It's gonna be a big 'Fuck you' and 'Syonara, buddy.' 'Cause what are you gonna do? You gotta get up there and play that every night? No way. I could sell hot dogs on the street corner. And be perfectly happy." ▀

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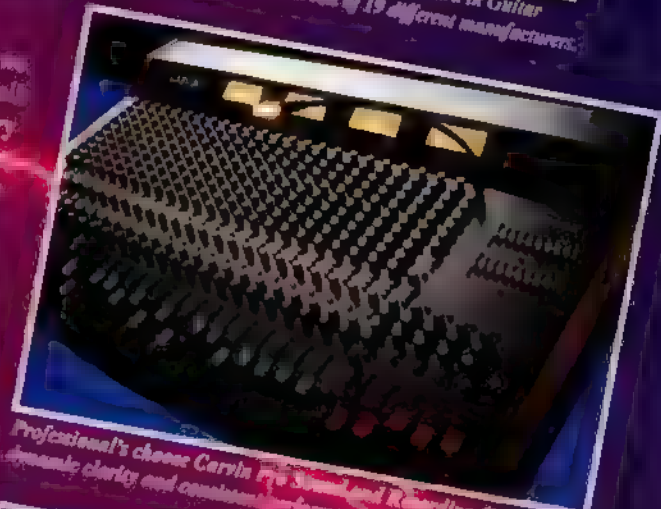
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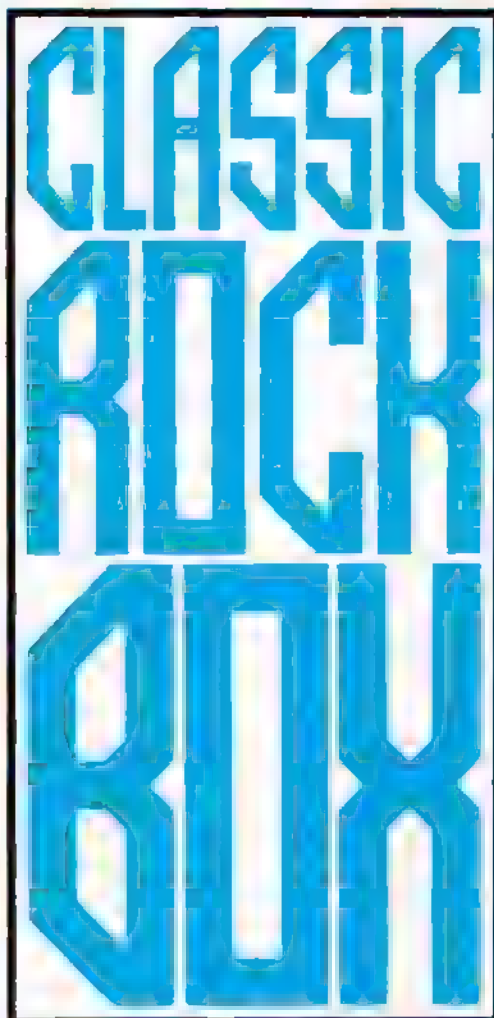
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# mind jam

**a**t some point every day I find myself here in my chair tuning up. In front of me are my entertainment center, stereo, 4-track, CDs and a huge pile of miscellaneous cassettes. A stack of various music books and magazines collected over many years sits on a speaker to my right. The left speaker is adorned with a metronome, cleaning rag, ashtray full of picks, a slide, an orange guitar tuning crank, wire snips, and an open pack of Ernie Ball RPS .009s. In my hands as always is my '83 Rich Bich. This is home. This is my personal place. It's where I live, learn, practice, hide, create, experiment, and like to be. It's where my guitars are...

I'm always amazed at how time and the outside world vanish while I'm here. For example, last Sunday I surfaced around 10 a.m. with an idea to relearn some tunes from Jimi's *Smash Hits* album/cassette. After tuning up and noodling around a bit, I began with side two, "Purple Haze." It was about noon. I'd listen, then play along, rewinding here and there. I trust you're all too familiar with the drill. I took a break after "Hey Joe" for lunch consumables. Shortly I return and replay everything I've relearned. By the time I remaster "Red House," the sun is down and I need lights to see the fretboard. I stand up and stretch like a stiff cat after a long nap. I've been sitting here bleepin' all day! It seems like lunch was an hour ago, not five!!! I look out my window toward my neighbor's and see the Domino's guy hop in his red Chevette and speed away. The world has been cruisin' along all day without me. Cool. I never missed it.

Sitting here hour after hour, day after day, year after year, my mind finds room to wander while my fingers learn to play. Now in my late 20s, I sometimes wax philosophical. Part of my mind focuses upon repetition of movement while another roams free. I think about how music plays an integral part in my life and in the lives of countless others, now and through antiquity. Throughout the ages music and other arts have been vital in



the development, maintenance and preservation of cultures. We as humans have a need for music. Music can be anything and everything, anywhere, anytime. It is universal. Verbally I can speak only English therefore I can speak easily only to those who understand English. Worldwide that means relatively few. But with my guitar I speak music! Everyone without exception understands that form of communication. For they can just listen and feel. How cool is that? To me, music is its own life-form. It's as diverse, complex, and magical as the human body. Music has many styles, forms, subdivisions, genres, etcetera, but still is united as one: music.

I believe that life in general is contingent upon constants, variables, and constant-variables; music is of the latter category. Like air, water and food, without music we would die. Music is more than

just sequences of pitches, melodies, harmonies, and rhythms working together—it is sound created by vibration. Vibration is motion, matter broken down into its smallest elements in motion. Take away motion and matter ceases to exist. Without music, we would not exist. No, I won't try to discuss the origin of motion. Too boring. Just remember this: Music and the arts are the only forms of communication which speak directly to one's spirit. Now, back to practice.

Each month GFTPM welcomes different guest musicians to get loose and voice their thoughts and opinions on most any topic of choice in the "Mind Jam."

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Maiden's Dave Murray and Steve Harris

## Dave Murray of

# IRON MAIDEN

Any heavy metal band that's been around as long as Iron Maiden has certainly seen its share of trouble and transition. That they're still together is a testament to Maiden's commitment as a band and the fact that they're survivors; therefore when singer Bruce Dickinson announced he was leaving the band (just after the recent release of their live album *A Real Live One*), the rest of the group simply took it in stride. They're having audition tapes sent to them as they tour in support of the new album, and Bruce is finishing the tour, so that's at least one less headache. You get the feeling that Maiden could survive almost anything. Guitarist Dave Murray explains: "This tour was already booked when Bruce informed us of his decision, so we're getting tapes sent in, and then when we get a break we'll start audition-

ing. It was definitely a shock but we've still got it in us so we're going to carry on. We're not ready to give up."

Dave had just come back from Spain and was on his way to Ireland when we caught up with him. Spending so much time on the road, he had to find a way to make his guitar sound good when his rig wasn't with him, which was most of the time. His solution: the Zoom 9002 miniature multi-effects processor. Besides using it for practicing, Dave is finding other uses for it, too. "It helps me play better. To hear those beautiful sounds coming through my headphones inspires me to play for hours on end. And I find I actually play better than if I had just a straight, dry sound."

Who turned you on to the Zoom?

A friend of mine actually told me about it when it first came out. I heard you could

get all these different sounds out of it so I just ordered one. I was amazed by the small size and the fact that you can get any type of sound on it regardless of the kind of guitar player you are. You can use it for home recording as well as practicing in your hotel room. I like the fact that it fits in the guitar case.

Which sounds do you use?

Generally the clean, chorus-y ones. Those I found quite stunning, really.

How about the distorted sounds?

We actually tried using them for the last album but found that it didn't quite match the Marshall sound we were going for; it was too compressed somehow. But I did end up recording with it for a video Nicko (McBrain, Maiden's drummer) did for a drum clinic. That worked out quite well.

Did you just plug it straight into the board?

by Jon Chappell

Yes, and the preset we used was number one; it was just right as is.

**Do you appreciate the fact that it's stereo?**

Oh, yeah. In fact, I was reminded of the stuff Hendrix did on *Electric Ladyland*, the flanging and phasing.

**Does it help you in home recording?**

Yes, I think it creates a sound that's quite pleasing to the ear, and you can lay down several clean tracks with it. It's an instant guitar sound. I think that's good, especially when there's so many different sounds now, like a '60s sound, a '70s sound, and so on. You don't have to fight with it to get a good sound. I actually think it improves playing. The only problem I see is trying to create your own individual sound.

**Have you thought of using the Zoom in front of the Marshalls? That is, keep the clean sound and use the Marshall for the distortion?**

I did try that on stage but found that the Zoom compressed the sound somewhat. In Maiden, especially live, I really have to punch through but that's just because of the music we play. I think in some bands it would work quite well.

**Do you modify the presets?**

What I usually do is find a sound I like, play with it for a while and then move on.

But there is one sound—I think it's number two or three—that's a heavy sound with chorus and delay. What I do is just fiddle around with the delay to make it longer or shorter. Usually I make it longer, like a bathroom sound, if you like.

**There are now several models of the Zoom including a rack-mount version; have you been tempted to get the newer model, say the 9000?**

Yeah, I'd like to check it out, certainly if they've improved it.

**Do you use stereo effects in your live shows?**

No. I go into my Marshall head and then into a couple of 4x12 cabinets. Sometimes when you have that separation you lose some power. And every place we play is different. That would be just one more problem. The studio is obviously a whole different thing. For our shows, when we use delay and things like that, a lot of times it's out front [in the main speakers] and we don't really hear it in the monitors. For clean stuff, I like to hear a little



The Zoom 9000 multi-effects processor continues the lineage started by the original 9002, and provides state-of-the-art, stereo digital effects in a convenient, miniature housing. The ever-growing user base boasts such diverse artists as Dweezil Zappa, Frank Zappa, and Adrian Legg.

chorus through the monitors; it helps my playing. That idea came from the Zoom.

**What's in your signal chain?**

I use an Ibanez Tube Screamer, a Boss chorus, a Dunlop wah, and that's pretty much it really. It's all built into a pedal-board, otherwise I'd have to tape them all down to avoid kicking them all across the stage.

**And for amps you're using Marshalls?**

For the smaller venues I've been using just the Marshalls but for the bigger places I'm using a combination of the Mesa/Boogie Mark IV and the Marshalls.

**Do you find the Zoom helps you creatively?**

Sure, because it's a sheer joy to play with. You can play for hours on end with just the headphones or a set of small speakers. And especially for a sense of space. Some of the echo programs have the repeats bouncing from left to right. In fact I used that on the lead line in "Judas My Guide" [from *Fear of the Dark*]. I wanted the effect of the sound whizzing around your head.

**You used the Zoom for that?**

No, we used a t.c. electronics unit but I got the idea from the Zoom. We ended up imitating the Zoom. That's when I was trying for that *Electric Ladyland* effect we talked about before. It's that whirlwind effect, where if you listen to it with headphones you get seasick [laughs]. I'll often come up with new sounds when using the Zoom and then go to our soundman and have him match those sounds. I think that's an important thing for guitar players today. The Zoom can take you to a lot of very different places, sometimes where you've never been before. ▀

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Reeves Gabrels

# Breaking New Sonic Turf



**H**endrix is dead. Dead for almost 23 years. Dead for longer than a lot of you readers have been on the planet. Yet here in 1993 Jimi is still the man. Every year several different music magazines put out issues dedicated solely to Hendrix: the man, the myth, the music, the equipment. From London to Seattle to Tokyo, guitar players pursue the Holy Grail of the "sound"—the Univibe, the fuzz face, the Marshall and the Stratocaster.

The sonic ghost of Jimi is everywhere. You hear him on everything from alternative radio to classic rock. AOR to oldies stations. His disciples imitate him on everything from the latest grunge album to the newest beer commercial. Jimi is cutting edge, Jimi is mainstream, Jimi is hip, Jimi is commercial. But most definitely, Jimi is dead.

What's going on here? This is the '90s

and Hendrix was two decades ago. Does this mean that he was the last innovative guitarist and that his licks are just as fresh and valid today as they were 20 years ago? ("Obviously not" is the answer to the first part of that question, although the answer to the second part is "Yes, a lot of what Jimi did is still very happening today.") Or does all this mean that rock music is becoming a closed form as a genre and will wind up relying on a predetermined and fixed vocabulary? I'm afraid that this is where we're heading—becoming musical custodians. We take out the old licks and dust 'em off and play them just like they used to.

This is not a good thing.

When Jimi broke out in the '60s, he was a freak. He was a black man playing blues-based, psychedelic rock from another planet. He was the ultimate antisocial guitarist. He was rejected by Muddy Waters



(whom Hendrix felt was a kindred spirit) for being too weird. No way would corporate America have thought that in the future it would be hiring guitar players to sound like Hendrix to help sell everything from beer to blue jeans. (On the other hand, who would have thought that corporate America would wear ties designed by Jerry Garcia and that there would be a

president younger than the Stones?)

We are in a strange and stagnant place. In the '90s, musical concepts that were once new and wild and innovative have been repackaged and co-opted by the mainstream. We are repeating and retreading the past and by doing so we are committing a great disservice to the spirit and memory of Hendrix and artists like him. It is no tribute to simply play the same licks that he played. Hendrix (and many others) were about breaking new ground, freedom of the musical soul, and the discovery of new sonic territory. The truest tribute is to play the spirit.

And this is the manifesto of "Guitar Beyond the '90s." It will be about breaking new sonic territory and fighting to keep rock guitar from becoming a stagnant form by increasing its vocabulary. I will not get into these things in a vacuum. I will give you the roots of ideas that are to be presented, tracing an idea up to the '90s and then beyond (sort of like going from the first flight at Kitty Hawk up to the shuttle, and then attempting to map light speed to Andromeda. Dig?)

Example 1 is a scale I'd like you to check out for our next encounter. It is a 24-note scale that sits within the 12-tone western system, using quartertones instead of half steps. Reaching the quartertones will require accurate string bending. You might need a digital tuner to check that you're playing the notes correctly. Take your time and be patient. This might be a little tricky till your ears get used to it.

In closing, three quotes:

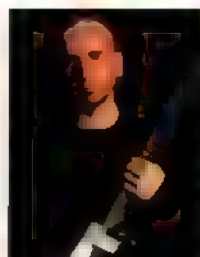
"Those who cannot remember the past are condemned to repeat it."

—George Santayana

"I grew up loving the music of the '70s, but I have no desire to replay it."

—Vernon Reid

"Are you with me?" —Albert King



This issue former "Antisocial Guitar" columnist/iconoclastic guitarist Reeves Gabrels launches GFTPM into the 21st Century with the premier of his "Guitar Beyond the '90s."



**W**hen I'm on the road I constantly ask people who mention that they read this column what they would suggest for future topics. A few of the things that have been brought up are in this month's installment.

### WHAT'S THE BEST WAY TO KEEP UP A PRACTICE ROUTINE?

This is one of those questions that is hard to answer without delving deep into what you want out of your guitar, music, and life. However, I'm not going to try to weasel out of this one. The first thing that I would try to do is to create a situation that rewards you for practicing. Naturally, I'm not talking about getting paid to prac-

both of these goals separately.

For the short term, personally, I have to see some sort of instant gratification by the end of my practice session. This could be just the free feeling that your hands get after a good technical workout. It could be the fact that you have invented a new exercise designed to help a specific problem and can see that it is starting to work, or an idea for a composition that just came out of nowhere. Maybe you find that you really can jam in 7/4 time after you try it for a while. You get the idea. One of the very few rules I have about practicing is to make sure that I find something good in every session. What if you're just not able to feel inspired and your time to practice is almost up? Well, just force yourself to jam in a different tempo, style, mode, or whatever—at least make sure you do something different. If that fails to uncover any new approaches, at the very least end your session by playing your favorite stuff, whatever that is. If you have some fun with your practice time, it will always be easier to get started the next time.

Long range progress? That will automatically happen if you try what I said in the last paragraph. But I think it's always good to have a goal that you're working towards at all times. Yes, that means gigs. Performances. You know, any situation where you can't stop the music and say, "Let me try that again." The reason is that you will learn very quickly what you need to practice when you put yourself on the spot. Having trouble finding gigs? I've said this before, but it's still true: play for free if you have to. I still do it, although money changes hands. Sometimes I'll book a single gig just to try out some things or to keep focused despite the fact that the trip will cost a lot. But I really believe that I'll get more out of an off-the-wall gig than another band rehearsal. The reason? You can never remember how much different it is to play in front of an audience. Good things will happen that

will surprise you, and simple things that have never been a problem might become more difficult. It's that unknown factor that helps keep us on our toes and guarantees your long-term improvement.


### WHAT'S THE SINGLE MOST IMPORTANT THING I CAN DO TO HELP MY PLAYING?

This question prompts two short answers: "Play what you really love" and "Pick up the guitar—now!" Playing what you really feel passionate about is something that everyone probably already does, because they got started by hearing some music that inspired them. But I think that everyone gets sidetracked easily once they are pushed in different directions by a band they're in or the process of education, trying new things. I say keep an open mind but always play with passion; find something to love about every piece of music that you work on. Otherwise, you might as well sample your guitar and sequence it.

But the real answer to this question is to pick up the guitar right now! It has to do with the laws of inertia. You remember—an object that's set into motion will tend to stay in that same motion until acted upon by some outside force. Your job is to see to it that any outside force is a positive one, not something like "I'm bored with this practicing." You should know that the amount of force necessary to start something moving in the real world is generally less than the force required to keep it moving. For instance, your car uses most of its horsepower for accelerating, hills, and passing. Most vehicles can sustain a level cruise speed on a small fraction of their available power. The parallel that I'm hoping you see is this: It takes much more energy to get started practicing than it does to actually do the practicing. Once the guitar is in your hands you've taken the single most important step in improving your playing. Have fun! ▀

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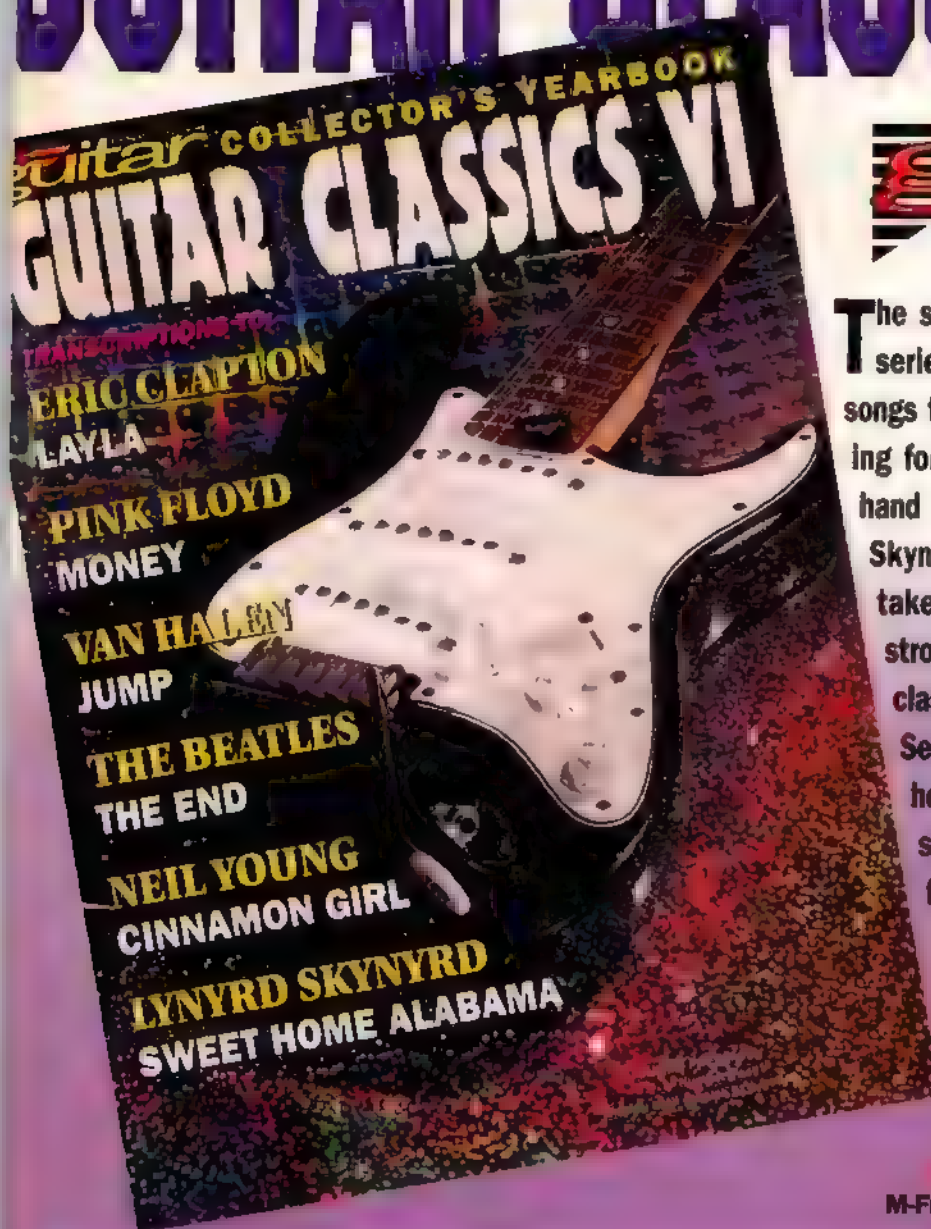
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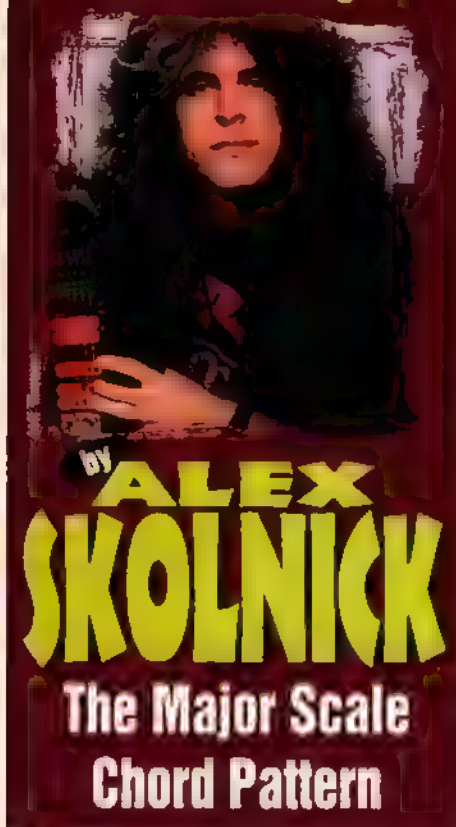
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## the metal edge



The "Major Scale Chord Pattern" is my own terminology for the set of chords which correspond to each note and mode of the major scale. The majority of popular music usually can be traced to this pattern, although sometimes loosely. Keep in mind that in some rock music and most jazz there are key changes, and the chord pattern we'll be looking at applies to one key at a time. When a key changes the whole pattern moves to work in the new key, so it's the same pattern in a different position. To keep things simple, however, we'll just explore examples that are in one key.

Just as there are seven notes in the major scale, there are seven scale degrees, one based on each note. Each degree represents a chord and a mode. Example 1 illustrates each of the seven degrees along with its mode and chord. You may have heard of the I-IV-V progression, or the II-V-I progression. These numbers refer to the scale degrees as they are listed in Example 1. Example 2 shows the seven scale degrees in all 12 keys. So if you want to figure out a I-IV-V pattern in C, find C in the I column and you'll see that its corresponding IV is F and its corresponding V is G7.

There are many exceptions to the

rules being implied. For example, the V chord doesn't always have to be played as a 7th chord. Many standard rock songs use a regular major chord instead. Hard rock/metal tunes often have all scale degrees represented as power chords (using just the root and fifth) while jazz tunes usually bring out the seventh degree in all chords, as well as extra notes (like 9ths, 11ths, and 13ths). Also, certain substitutions are possible (III7, IVmin, VI7, for example) as well as certain chords working for more than one key (E minor can be the II of D, III of C, and VI of G, for example).

With all that in mind, let's take a look at some songs you may have heard and see what scale degrees they are composed of. See Example 3.

Use the key chart in Example 2 to figure out what the chords would be for these tunes. If you know the songs it shouldn't be too difficult. In an upcoming issue we'll get more into key changes and how all this determines what scales you should use to solo. Try learning other songs and figuring out how the Major Chord Pattern fits in. It is better to start with simpler, mainstream songs at first to avoid confusion. Hopefully this will help you with your own compositions. Good luck! ▀

### Degree

I  
II  
III  
IV  
V  
VI  
VII

### Mode

Ionian (Major)  
Dorian  
Phrygian  
Lydian  
Mixolydian  
Aeolian (Minor)  
Locrian

### Chord

Major  
Minor  
Minor  
Major  
7  
Minor  
Minor7<sup>b5</sup>

| I                  | II <sup>min</sup>                 | III <sup>min</sup>                | IV             | V7                   | VI <sup>min</sup>                 | VII <sup>min</sup> 7 <sup>b5</sup>                |
|--------------------|-----------------------------------|-----------------------------------|----------------|----------------------|-----------------------------------|---|
| A                  | B <sup>min</sup>                  | C <sup>min</sup>                  | D              | E7                   | F <sup>min</sup>                  | G <sup>min</sup> 7 <sup>b5</sup>                  |
| B <sup>b</sup>     | C <sup>min</sup>                  | D <sup>min</sup>                  | E <sup>b</sup> | F7                   | G <sup>min</sup>                  | A <sup>min</sup> 7 <sup>b5</sup>                  |
| B                  | C <sup>sharp</sup> <sup>min</sup> | D <sup>sharp</sup> <sup>min</sup> | E              | F <sup>sharp</sup> 7 | G <sup>sharp</sup> <sup>min</sup> | A <sup>sharp</sup> <sup>min</sup> 7 <sup>b5</sup> |
| C                  | D <sup>min</sup>                  | E <sup>min</sup>                  | F              | G7                   | A <sup>min</sup>                  | B <sup>min</sup> 7 <sup>b5</sup>                  |
| D <sup>b</sup>     | E <sup>flat</sup> <sup>min</sup>  | F <sup>min</sup>                  | G <sup>b</sup> | A <sup>flat</sup> 7  | B <sup>flat</sup> <sup>min</sup>  | C <sup>min</sup> 7 <sup>b5</sup>                  |
| D                  | E <sup>min</sup>                  | F <sup>min</sup>                  | G              | A7                   | B <sup>min</sup>                  | C <sup>sharp</sup> <sup>min</sup> 7 <sup>b5</sup> |
| E <sup>b</sup>     | F <sup>min</sup>                  | G <sup>min</sup>                  | A <sup>b</sup> | B <sup>flat</sup> 7  | C <sup>min</sup>                  | D <sup>min</sup> 7 <sup>b5</sup>                  |
| E                  | F <sup>sharp</sup> <sup>min</sup> | G <sup>sharp</sup> <sup>min</sup> | A              | B7                   | C <sup>min</sup>                  | D <sup>sharp</sup> <sup>min</sup> 7 <sup>b5</sup> |
| F                  | G <sup>min</sup>                  | A <sup>min</sup>                  | B <sup>b</sup> | C7                   | D <sup>min</sup>                  | E <sup>min</sup> 7 <sup>b5</sup>                  |
| F <sup>sharp</sup> | G <sup>sharp</sup> <sup>min</sup> | A <sup>sharp</sup> <sup>min</sup> | B              | C <sup>sharp</sup> 7 | D <sup>sharp</sup> <sup>min</sup> | E <sup>sharp</sup> <sup>min</sup> 7 <sup>b5</sup> |
| G                  | A <sup>min</sup>                  | B <sup>min</sup>                  | C              | D7                   | E <sup>min</sup>                  | F <sup>sharp</sup> <sup>min</sup> 7 <sup>b5</sup> |
| A <sup>b</sup>     | B <sup>flat</sup> <sup>min</sup>  | C <sup>min</sup>                  | D <sup>b</sup> | E <sup>flat</sup> 7  | F <sup>min</sup>                  | G <sup>min</sup> 7 <sup>b5</sup>                  |

### "Crazy Train"

by Ozzy Osbourne

A Section {I-V-IV-I}

B Section {VI<sup>min</sup>-IV-VI<sup>min</sup>-IV}

Chorus {I-V-VI<sup>min</sup>}. Key of A Major.

### "Janie's Got A Gun"

by Aerosmith

A Section {I-V-I-V}

B Section {VI<sup>min</sup>-IV-I-I-VI<sup>min</sup>-IV-I<sup>min</sup>-V}. Key of F Major.

### "Smells Like Teen Spirit"

by Nirvana

{VI-II-I-IV} Key of F<sup>sharp</sup> Minor (same as A Major).

### "Sultans of Swing"

by Dire Straits

A Section {VI<sup>min</sup>-V-IV-III7}

B Section {I-I-V-V-IV-IV-VI}

Key of D Minor (same as F Major).

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LEARNING AT THE SPEED OF SOUND



**H**ello again, readers. No, this article is not on a hockey game with way too many penalties (sorry—inside sports joke for my friends north of the border...) but rather I'd like to show you a couple of ways of popping the triplet figure. This figure is prominent in all forms of music and when mastered can be a useful tool—as a quick fill together with your drummer, for example.

Example 1 is the basis from which we will work. We are going to use the same rhythmic pattern while we discuss three different basic techniques to play the same figure.

Example 1 is a simple snap of the wrist to get you loosened up. If you tense

your wrist while popping and slapping, you're not only going to develop wrist problems but it just won't sound smooth. So it's all in the wrist, which you should keep as loose and relaxed as possible. This is especially important when you play the last E of the triplet figure and the final half note E after it. Instead of actually moving your wrist and re-attacking both of these notes, if your wrist is nice and loose you actually just bounce your thumb against the string (sort of like the way a drummer would play a press roll). Example 2 is an extension of the same idea. All of the triplet figure will be played by bouncing your thumb on the E. First, try it with your wrist tight, re-attacking each note, then loosen it up and practice the bouncing technique. This will take some practice but as you become more adept at the bounce, I'm sure you will see how much better and easier and cleaner it is to play it this way. Example 3 is a different permutation, but uses the same "bouncing thumb" technique.

Example 4 uses what I call a "dead note slap" with the left hand. The second note of the triplet (designated by x) is more of a sound than an actual note. Start off by playing it as a hammer-on to the 9th fret. Then use your second, third, and fourth fingers to slap against the neck, making a clicking sound. To practice this, anchor your first finger on the fretboard and then slap with the remaining fingers, using the bottom of

your knuckles to get a sound while slapping the strings. Remember, we are going for a click or sound, and not an actual note. This is a technique that I use quite a bit and when mastered can be played very quickly, but remember to always practice it slowly at first to achieve proper technique.

Example 5 is a "Flamenco Rake" technique that uses your first and second fingers to pop individual notes. So, set yourself up with your thumb on the A string, your first finger under the D string and your middle finger under the G string. What we *don't* do is pull up with the first and second fingers, but what you do is keep them totally rigid. Then, after you slap the E twice pull your wrist away from the bass in a flicking motion, thumb over the top towards the G string. As your wrist moves, your first and second fingers will come up and pop the D and G strings, but remember to keep your fingers stiff. This is a hard one to master but with patience and practice anything can be accomplished. These techniques are covered in my instructional video *Slap Pop & Tap* on Hot Licks Videos as well as more advanced popping on my second video due out this summer. If there are other slapping techniques you have seen or heard me play, please write and I will try to discuss them in future articles.

Example 6 is the main groove from a song entitled "Count Zero" from my *Kings of Sleep* CD. It uses the "raking" technique, and after popping the E with your middle finger, bring your thumb back down to slap the same note and then pop the B on the G string. Remember to roll the wrist and this should give you hours of fun (or frustration) trying to get it.

So until the next time, practice, patience, practice, patience....

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\*1 = index finger (pop), 2 = middle finger (pop)

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# tracks



## PORK SODA

Primus • Interscope

**PERFORMANCE:** Noisy, warped, weirdly virtuosic **HOT SPOTS:** "Hamburger Train," "The Ol' Diamondback Sturgeon" **BOTTOM LINE:** Screw the songwriting—let 'em play! Let's face it: Nobody listens to Primus for the songs. What matters with this band isn't the verse or chorus but what gets done to them—the way Larry LaLonde splatters tremolo-warped feedback around the edges of the vocal, or how Les Claypool's slap-and-pluck basslines lock into Tim Alexander's polyrhythmic stomp. And if they manage to

work a halfway decent melody into the mix—fine. That's part of the reason *Sailing the Seas of Cheese* seemed so half-assed; the Primus version of pop isn't catchy enough for MTV-ers, while that kind of accessibility really doesn't matter to hardcore fans. *Pork Soda* barely bothers with such fripperies, pasting simple, sing-song choruses onto the few tunes with conventional song structures ("My Name Is Mud," "The Air Is Getting Slippery," "Bob") and letting the instrumental work carry the rest. And carry them it does. LaLonde's shriek-and-moan solo on "Hamburger Train" and Claypool's string popping extravaganza in "The Ol' Diamondback Sturgeon" are the obvious stand-outs, but there's plenty of subtler pleasures to be found, like the bowed distortion Claypool applies in "Mr. Krinkle," or the percussive swirl of "Wounded Knee." With this kind of playing, who needs hooks? — J.D. Considine

## RETURN TO THE APOCALYPTIC CITY

Testament • Atlantic

**PERFORMANCE:** Two-sided **HOT SPOTS:** "So Many Lies," "Return To Serenity" **BOT-**

**TOM LINE:** Debut of the new Testament raises more questions than it answers



The 1992 departure from Testament of guitarist/songwriter Alex Skolnick, the band's musical heart, and drummer Louis Clemente had fans wondering whether Testament's continued climb to the top of the thrash heap would end. *Return To The Apocalyptic City* is Testament's attempt to stop the bleeding from a life-threatening wound and show that all is well with its raging vision. The six-song EP features new guitarist Glen Alvelais and ex-Exodus drummer John Tempesta on four live cuts



that range from 1987's "The Haunting" to "So Many Lies" from the band's last album *The Ritual*. The band's live sound has lost none of its power or energy with the help of the high-octane guitar work of Alvelais. He falls right into step with the huge, busy riffs, soloing distinctly on "Lies" while using multiple effects and techniques on his speedy lead. But the question of whether the band can remain vital and original without Skolnick isn't answered by *Return*, in part because it concludes with two studio cuts that showcase Skolnick's playing. And all six cuts feature Skolnick's melodies. Testament may be alive and well with Alvelais but we still don't know how the band will really sound in the post-Skolnick era. —*Buzz Morison*

### ALIVE III

KISS • Mercury

**PERFORMANCE:** Thundering **HOT SPOTS:** "Deuce," "Domino," "Lick It Up" **BOTTOM LINE:** Bubblegum metal back for the baby boomers

It's no coincidence that most of the songs on *Alive III*, the third KISS concert album, are a decade or more old. The best KISS songs are still the ones baby boomers grew up on and scoffed at, the pabulum of pop metal that was both scandalous and campy during the band's creative peak in the



Seventies. Even if the most memorable of those songs already have been recycled on *Alive*, *Alive II* or 1988's *Smashes, Thrashes & Hits*, the first chords of "Unholy," "Deuce" or "Rock 'N' Roll All Nite" on *III* still get the cholesterol-clogged arteries pumping. Heck, Garth Brooks admits to being a KISS fan, a regular listener to *Destroyer* and probably a student of the band's legendary marketing savvy. With Bruce Kulick's treasure trove of trad rock and blues metal guitar licks filling the microscopic voids in the overwhelming thunder of *Alive III*, cuts like "Detroit Rock City" and "Lick It Up" almost sound new. Almost.

Following on the heels of Van Halen's live CD, *Alive III* finds Paul Stanley sounding like Sammy Hagar's twin. But no one will mistake the myriad explosions and super-miked drums on *Alive III* for anything but the work

of the kings of KISS—keep it simple, stupid—rock. It's simple, it's stupid rock and it's still fun. Stanley and Gene Simmons deserve a prime-time special with Oprah. —*B.M.*

### PULL

Winger • Atlantic

**PERFORMANCE:** Sugary **HOT SPOTS:** "Down Incognito," "Like a Ritual" **BOTTOM LINE:** Trying to survive in the shrinking land of the power ballad

Like Bon Jovi before them, the members of Winger return more than two years after their last record to a rock world that's gone through some serious changes. Lite metal's days in the upper levels of the pop charts are over, replaced by grunge, country, rap metal and others. Bon Jovi has had moderate success trying to reinvent itself as a hip, contemporary, hard rock band. On *Pull*, Winger's third album, leader Kip Winger sticks to the things that made his band a late-Eighties overnight sensation—sophisticated arrangements, songs that mix melody with power, heavy layers of harmony vocals and Reb Beach's too brief but inspired guitar releases. Kip makes no attempt to move his music in line with pop trends—no funk rhythms, rap breaks or stormy guitar walls. When the band rocks hardest on "Down Incognito" and "Like a Ritual" there is a

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# fast tracks

It's been a happening month for guitar bands, starting with L.A.'s **Mind Over Four** and their *Halfway Down* (Restless), a wicked mix of industrial, metal and grunge featuring Mike Jensen's tough guitar....The new Energy record label starts aggressively with **Pro-Pain's** *Foul Taste Of Freedom* and **Piece Dogs' Exes For Eyes**, both produced by Alex Penelas and full of high-energy power-riffing guitar....Two blues-based bands with strong releases are **Disturbance** on their *We Come Out At Night* (Zoo) debut with its sharply styled in-your-face sound, and the now Guns N'Roses styled sophomore outing from **Asphalt Ballet** with *Pigs* (Virgin)....**Power Trio From Hell** may boast hellish, broad-stroked guitar from Johnny Blaze on *American Man* (Reprise), but the band's songs aren't as hot on their Eddie Kramer-produced debut....What do **Savatage**, **Ric Ocasek**, **Toto**, **Pere Ubu** and the **Butthole Surfers** have in common? Bad retirement benefits, apparently. All have new albums, with the comparatively youthful Surfers still raising Cain with their twisted brand of yucked-up punk pranking on *Independent Worm Saloon* (Capitol). Ex-Cars guitar driver Ocasek has artiste aspirations on his mechanically rocking *Negative Theater* (Reprise). Not a puppy anymore, 17-year-old Toto features Steve Lukather's guitar and vocals on *Kingdom Of Desire's* (Relativity) typically slick pop rock. Pere Ubu, those wacky, pre-punk surrealists from Cleveland, try to recapture their voodoo magic on *Story Of My Life* (Imago), in part by turning up Jim Jones' guitar. And Savatage's *Edge Of Thorns* (Atlantic) is a classic metal flashback but is anybody still listening?

**Galactic Cowboys** return with *Space In Your Face* (DGC) and the band's Texas-rooted mix of thrash changes, sweet harmonies and thick-and-nimble guitar style. If this sophomore album bears a resemblance to King's X, that's because deposed-X manager/producer/cowriter Sam Taylor produced....The sophomore effort from **School Of Fish** is a power pop goody. *Human Cannonball* (Capitol) boasts more great songs driven by Michael Ward's hard guitar and the School's appealing lyrical humor....While in a fuzzy, power-pop mode check out **Funland's** *Sweetness* EP (Arista) with its alternative hit "City of Wet Angels," the Wisconsin worldview of **Gumball** on their Butch Vig-produced *Super Tasty* (Columbia) and the U2-inspired *Pablo Honey* (Capitol) from **Radiohead**. Worth hearing, too, is *Glazed* (Network) from **Mystery Machine**, teens from Chilliwack, B.C. who sing about laziness, drunkenness, and Canada with a good, noisy guitar surge. (Any band with a demo called "Smegma" deserves mention.)....Don't miss **Sugar's** *Beaster* EP (Rykco), recorded at the same time as their recent *Copper Blue* but reflecting the band's dark side. It's introspective, dense, anguished and sonically imposing.

Good blues bets this month include **The Kinsey Report's** latest *Crossing Bridges* (Virgin), **Robert Ward's** soulful *Rhythm Of The People* (Black Top), Texas blues rockers **Jim Shuler and Monkey Beat** with *Radio Mojo* (Lucky 7), gravelly-voiced Austin, Texas vet **Neal Black & The Healers** (Soul Cobra), and *VOLUME 7* in Black Top Record's Blues-a-Rama series, recorded at New Orleans' legendary Tipitina's....One-time Deep Purple bassist **Glenn Hughes** has a sort-of-solo album out, *Blues* (Blues Bureau International), featuring lead work from Mark Kendall, John Norum, Warren DeMartini and Mick Mars, among others. Hughes only plays bass on five of 12 cuts. Is that Glenn singing?....One unknown guitar star uncovered this month is **John Machey** whose *Metalbopblues From Mars* (G-String Records) is a chops-heavy dose of, well, metalbopblues from Mars....Former Wings guitarist **Laurence Juber** has a stylish, solo acoustic album out entitled *Naked Guitar* (Beachwood Recordings)....And *Mirrors Of Embarrassment* (Capricorn) features another quick-picking dose of the wild jazz and blues jive jamming of **Col. Bruce Hampton and the Aquarium Rescue Unit**, with a guest shot from banjoist extraordinaire Bela Fleck.

Finally, with offspring of rockers from Bob Dylan to John Bonham fronting rock bands these days, this column is awarding its coveted "Just Like Dad" award to **Dweezil Zappa** on the strength of his *Shampoo Horn*. Sure his playing may be louder and more modern than Frank's, but with songs like "Did I Mention It Was Huge," "Belly Button," and "Jesus Clone" it's really no contest. —B.M.

little more of a hip-shaking undertow, but the album is dominated by straining-vocal power ballads that blend steely acoustic guitars with a choir of crying Kipsters. Like Enuff Z'Nuff and Warrant, Winger sound better when they're at their most progressive on "Blind Revolution Mad" and "Down Incognito." But much of *Pull* is pretty and predictable, which may be what Winger fans want, if there are any left out there. —B.M.



## THE GREAT EXPLOREHS

Frank Gambale • JVC

**PERFORMANCE:** Stylistically varied shredding **HOT SPOTS:** "The Final Frontier," "The Great Explorers," "Dawn Over the Nullarbor" **BOTTOM LINE:** Former fusion speed maniac displays more substance and style Australian Frank Gambale created major noise in mid-Eighties guitar circles by developing legato and sweep-picking techniques. His music at the time, though, was one-dimensional speed fusion that cranked with little subtlety. Now, after six years in Chick Corea's Elektric Band, Gambale is making a move into the instrumental rock world of Joe Satriani with *The Great Explorers*. Backed by the rhythm section of Satriani alumni Stu Hamm on bass and drummer Jonathan Mover, Gambale takes off in new stylistic directions both in his tunes and playing, making *The Great Explorers* his most interesting record yet. The guitarist remains one of the faster and cleanest pickers around, unleashing his storied technique on several high-energy fusion cuts. But he surprises on "The Final Frontier" with a coarse, bluesy tone and liberal use of sustains, developing his solos with more emotion than in the past. "The Jaguar" is a straight-out Satriani-type rocker, while "She Knows Me Well" and the acoustic "Dawn Over Nullarbor" are ballads as unexpected as they are soothing. A couple of forays into funk fusion reveal even more of Gambale's new wide-ranging abilities as a player, not just a technique freak. —B.M.

## FROSTING ON THE BEATER

The Posies • DGC

**PERFORMANCE:** Vocally sweet, guitar burly, melodically memorable **HOT SPOTS:** "Coming Right Along," "Love

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Letter Boxes," "Solar Sister" **BOTTOM LINE:** One great pop record



The Posies are from Seattle but they're far from being grungers. Sure this two-guitar quartet sets their amps to frazzled feedback levels, giving their sound a dense rough-edged feel. But the songs of Kenneth Stringfellow and Jonathan are so richly melodic and their vocal choruses so sweetly harmonic and hooky that *Frosting On The Beater*, the band's second album, puts them in a far different neighborhood from their fellow King County rockers. The Posies draw from such fertile rock sources as The Beatles, Neil Young and Big Star for their mix of hummable tunes and burly guitars, making music you can't get out of your head. Both guitarists are stellar rhythm players, able to mold chords to the moods of songs and play off of each other to create a rugged intensity that is both antagonistic and sympathetic to the band's dulcet vocals. On leads the pair favors the slightly ham-handed approach of players like Neil Young, Richard Lloyd or Lou Reed, where feeling overpowers flaws. Nowhere is the Posies' essence more pure than on *Beater's* finale, the six-minute "Coming Right Along," a wisp of a song performed by just voices and a frazzled guitar that creates absolute pop pleasure. —B.M.



## CRUISIN' DEUCES

Danny Gatton • Elektra

**PERFORMANCE:** More relaxed and grooving **HOT SPOTS:** "So Good," "Fun House," "Harlem Nocturne" **BOTTOM LINE:** An extensive, rocking tour of the Gatton chop shop Sounds like the pressure was relieved for D.C. Telecaster legend Danny Gatton since

the release of his 1991 major label debut *88 Elmira St.* That album was packed so full of licks, chops, techniques and bravado that its songs couldn't bear the weight, creating an uneven if impressive record. On *Cruisin' Deuces*, Gatton is having a much better time. He's relaxed, playful and ever-amazing as he surveys a slew of jazz, blues and rock Americana, combining songs into a cohesive album rather than just a sampling of playing styles. This time he includes five vocal cuts, doling out singing honors to such guests as Delbert McClinton and Rodney Crowell. But, as expected, the star is Gatton and by laying back and into his songs he is an even more impressive player. Whether rockabilly picking on "Sun Medley," jazz noir grooving on "Harlem Nocturne" or romancing in Fifties style on "Tragedy," Gatton demonstrates his affection for guitar greats as varied as Les Paul, Chet Atkins, Wes Montgomery and Roy Buchanan while showcasing the evolution of his own awesome stylistic synthesis. But Gatton really kills when he lets fly on the rollicking rock blues of "So Good" and rumba rock of "Fun House," unabashed speed sessions that prove Gatton really does have wings on his fingers. —B.M.

## SOUND OF WHITE NOISE

Anthrax • Elektra

**PERFORMANCE:** Overpowering **HOT SPOTS:** "Only," "Packaged Rebellion," "This is Not an Exit" **BOTTOM LINE:** A noisier, more intense Anthrax has arisen

Few bands have ever raged as hard to their cores as Anthrax. Still, who knew what to expect after Joey Belladonna's rapish raves were replaced by the more trad metal vocal chords of ex-Armored Saint belter John Bush. With the ascendancy of Metallica and the storms over Seattle, could it be Anthrax would take a leap at commercial success? *Sound Of White Noise*, Anthrax's new, overpowering howl of an album, makes no bow toward commerciality or turn toward trends in its white-hot sound. Even with alterno-producer-deluxe Dave Jerden (Alice In Chains, Jane's Addiction) aboard, Anthrax didn't opt for the roil of grunge melodies or the weighty definition of Metallica's black success. The album's underlying musical theme is its title, *White Noise*, as guitars, bass and drums are fused into one, creating an angry, industrial-strength sound denser, noisier and more harsh than anything in the band's past. Crispness and definition are replaced by a massive maelstrom of sound both impressive and oppressive. Anthrax's songs retain some thrash riffing and changes but the power is in the band's fury, over which Bush shouts unending verses of vitriol that mix James Hetfield's snarl with Layne Staley's strength. It's like scrubbing out your ears with steel wool, only this feels good. —B.M. ▀

# Wish Lists

Continued from page 82

magic moment in time and the epitome of what a band was all about back then. Woodstock is the real answer though.

## RICHIE KOTZEN

I don't necessarily wish I had physically played on this record but I would have liked to have been in the room when Stevie Wonder recorded *Talking Book*. It's one of my favorite records, one of the best records ever created. He is a genius.

## JANET ROBBINS

Thin Lizzy's *Black Rose* because Gary Moore and Scott Gorham played on that and they are both incredible. They are my favorite and Phil Lynott is one of my



favorite songwriters. Maybe I could have learned something from it. I don't know what I could have added. Gary Moore is the god. Kind of hard to add something to Gary Moore. Female voices?

## STEVIE SALAS

Billy Cobham's *Spectrum* album. A lot of people have always compared me to Tommy Bolin because I'm an American Indian. Then when I listened to Billy Cobham's *Spectrum* record it's like I knew we had similar styles and playing and bluesy stuff. That record is nothing but groove and pocket. It was before you had to make records and think about if you had a three-and-a-half-minute song for AOR radio. You could make a record for pure musical sense. The musicianship was just outstanding. To me there's not enough of those musical records anymore. It's all too much based on pop and radio play. ▀

# The LOAD OUT

Photo by Mark Weiss, ANGLES



## NUNO BETTENCOURT

pictured with his live rig.

# Les Claypool

Continued from page 147

"I play my upright a lot now. I've never taken any lessons. It's sitting downstairs in my studio so I play it quite a bit. I have a new electric upright that was built by an old friend of mine, Dan Maloney, who works for Zeta Systems. Both 'Mr. Krinkle' and 'Pork Soda' are that new upright. 'Pork Soda' is all arco. I'll be taking that on the road."

Claypool has two four-string and two six-string Carl Thompson basses, including a new fretted six-string with "an unbelievable low end to it" that he used on the new record for "Hamburger Train" and "DMV." He uses Boogie amplification with 4x15 cabinets, and once tried using 4x10s, "but they just brought all the noise out in my gear."

His vocals on *Pork Soda* continue their strange blend of Adrian Belew, Tom Waits, Ross Perot and Hanna/Barbera. Could there be a little David Byrne in there, too?

"I've seen the Talking Heads and I think *Remain In Light* is one of the best albums in my collection, but I'm not a huge Talking Heads fan," Claypool says

with a chuckle. "I probably sound more like David Byrne than, say, Ronnie James Dio. And Tom Waits, he's one of my heroes."

Let's see then, he's going to Thailand, played with Tom Waits, still likes to fish, started his own label, produced a jazz guitarist, made *Pork Soda*...what about rebuilding a house?

"I'd probably still be a carpenter if Primus hadn't hit," he admits. "I just bought a house this last year—it's a fixer-upper. I whipped out the old carpentry tools and did a lot of work on this place but it still needs a lot more. Having those skills is definitely a wonderful thing."

"The Corn studio is in my basement, which basically consists of a Tascam 388 and miscellaneous Alesis micro-gear. That's where all the Prawn song stuff is going to be recorded."

And scuba diving?

"Ler and I like to hit the pawnshops when we're on the road," Claypool says. "Lately we picked up all kinds of scuba gear but it was stolen. We had a little theft at the marina."

So, for the moment at least, the scuba diving personality of this 20th Century schizoid man has been put on hold. No doubt it's nothing a little taste of pork soda couldn't cure. ▀

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